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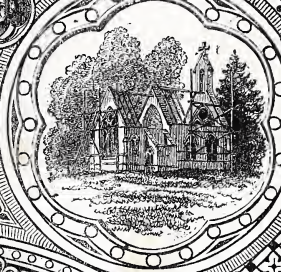

THE CHURCH BUILDER.

A

Quarterly Journal

OF

CHURCH EXTENSION IN ENGLAND AND WALES.

1874.

PUBLISHED IN CONNEXION WITH

The Incorporated Church Building Society.

RIVINGTONS,
London, Oxford, and Cambridge.

O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

LONDON:
GILBERT AND RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

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The Church-Builder.

No. XLIX.

The Church of St. Wilfrid, Kirkby Knowle, North Riding of Yorkshire.

IN these days when an old church is destroyed and a new one built in its place, people are very properly desirous of being satisfied that there were good and sufficient reasons for the destruction of the old church. The old church of Kirkby Knowle, presented to the eyes of the visitor a plain, long, low structure with modern looking windows, of no architectural character, but it had some features which indicated the possibility of its being of considerable antiquarian interest. It was very long and narrow, being 71 feet long, 13½ feet wide, with a chancel arch only 7 feet 5 inches wide. A church of these dimensions, in the North Riding, with a dedication to St. Wilfrid of York, might possibly be one of the primitive buildings of the Northumbrian church. Mr. G. Fowler Jones, F.R.I.B.A., of York, who was the architect of the rebuilding, assures us, however, that though the form of the plan and probably the foundations were of early date, the church had been rebuilt in modern times, i. e. the chancel walls are known to have been rebuilt between 1790 and 1812, and the nave walls a little earlier; a penny of William III., found in the foundations at the west end, proves that the nave must have been rebuilt since that date. There was nothing, Mr. Fowler Jones says, remaining of the previous structure except the chancel arch, and

perhaps a small part of the north-east corner of the nave. This chancel arch was "lancet-pointed of one order and moulded, springing from a simple chamfered impost moulding." It has not been destroyed, but rebuilt in the new church over the recess for the organ on the north side of the chancel.

In pulling down the church some remains of earlier fabrics were brought to light. In the foundations, consisting chiefly of "cobble stones" and soil (not mortar), was found, at the west end, a very rude holy-water stoup. At the east end was found a piscina with exactly the same moulding as the cap of the old chancel arch. Used as the head of a square-headed window on the south side was found, covered with plaster, a flat grave-stone, with a floriated cross and the symbol of a pair of shears.[1] Another gravestone lies in the churchyard with a cross in relief; and the bases of two upright crosses; and a cross of Maltese shape, which had perhaps formed the finial to one of the gables of the church or its porches. A stone coffin was also found in the foundations. There was also found a single stone with knot-work of Saxon character carved upon it in low relief on both sides; this might be a fragment of the original Northumbrian church. It has been preserved by being cut in two and built in at the apex of the arch of the porch of the new church.

The new church is of the same plan as the old one, but of larger dimensions, being 35 feet long by 21 feet in the nave, and the chancel 32 feet long by 18 feet; the south porch through the tower is plain and has a pointed arch doorway slightly projecting and gabled. The tower has two belfry windows on each side, and an embattled parapet, and is square on plan and 60 feet high; there is a vestry on the north side of chancel. The nave is seated for 87 adults in open seats, with pitch-pine profiled and moulded

[1] The symbol of the shears beside one of the grave crosses above mentioned has long exercised the ingenuity of antiquaries. It occurs in the armorial bearings of Guilds of wool-staplers, it occurs also on medals of Saints Cosmo and Damian, physicians, as one of the emblems of the medical profession. It is believed sometimes to be only a symbol of a woman. In the present instance it may be the symbol of a wool-comber; for wool-combing used to be a general trade in this and adjoining parishes. On the hill overhanging the church is a farm known as Woolmoor; in an old deed of Edw. I. A.D. 1279, it is called "Unesmote," which is said to mean "wool meeting," perhaps "wool fair."

ends; the south wall is pierced with two triplet windows having quatrefoils over the sidelights, and on the north side one triplet window and two double lights, with quatrefoils; the west window is of two lights mullioned and traceried; the east window is of three lights with three quatrefoils in the tracery of arch; the side windows of chancel are single lancet; the chancel arch is plain, of two orders, springing from moulded and profiled corbels; there are two lengths of seats, on each side the chancel (facing north and south), for 32 adults. The floor is paved with Maw and Co's., tiles, the altar rails are of brass and iron, the corona of brass and iron for 6 lights, is from Messrs. Wippell and Co. of Exeter, very effective and reasonable as to cost. The altar cloth of Utrecht velvet, and alms bags and silver paten and flagon, and communion linen, are all new. The nave is flagged with stone, and near the entrance at the south-west stands the font, carved of the same stone of which the church is built, which is taken from quarries in the immediate neighbourhood. The pulpit and prayer desk are of pitch-pine and open panelled. The church is warmed by hot air from a Gill stove under the floor, and the heating chamber has an access to it, and is supplied with fresh air, from the outside. The roofs are open with arched principals, boarded over the rafters, and covered with Bangor slates, with cope gables with crosses and stone ridging.

The works have been carried out in a satisfactory and substantial manner under the direction of Mr. Fowler Jones, F.R.I.B.A., the architect. The corner-stone was laid with the usual ceremonial by Mr. Elsky, of York, on November 21st, 1872, and the church was re-opened by His Grace the Archbishop of York, on November 20th, 1873. The cost of the building has been about 1220*l*.

St. John's Church, Isle of Dogs.

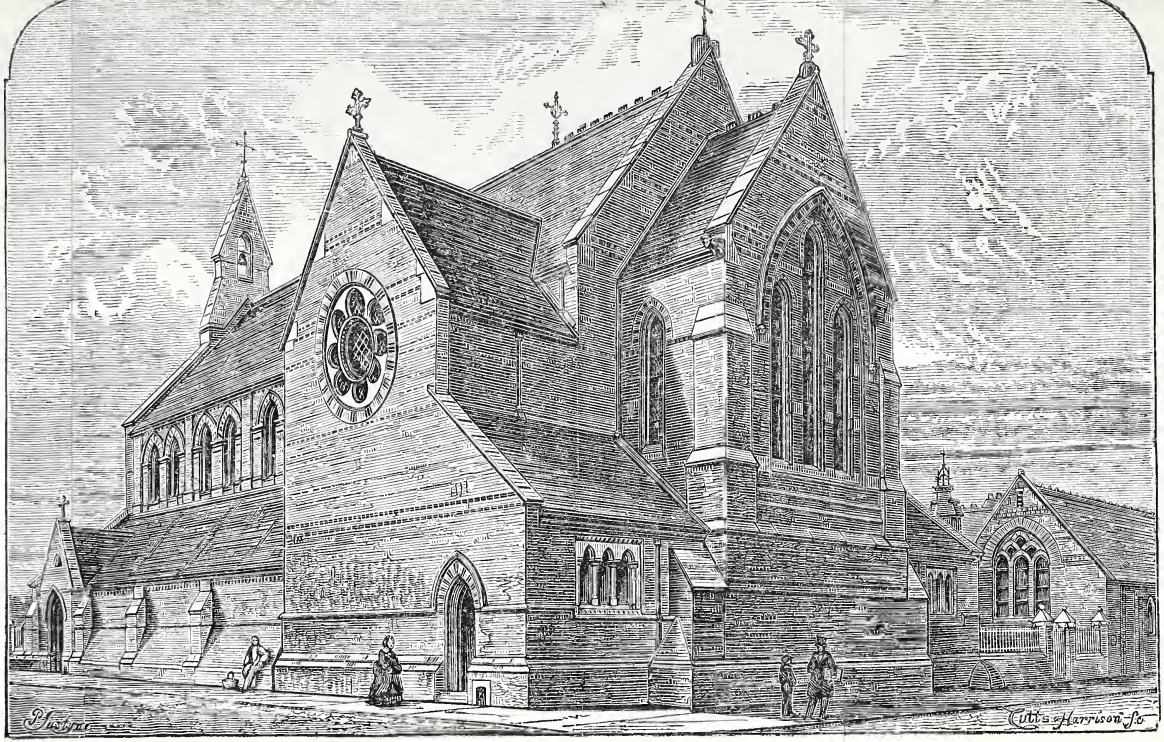
THE history of the church is briefly this. Some years ago the population on this marshy peninsula, by the construction of new docks, was increased suddenly from one to fifteen thousand souls, for whose spiritual interests no provision was made.

At length a Missionary Clergyman was sent among them. On Saturday afternoons, when the men were receiving their pay, he would take his stand on a heap of rough stones by the office door and preach to two or three thousand of the men in the open air.

The next step was to obtain some room for a service. A wooden shed was lent to the Missionary, and on an Easter Day the first service was held in what was called by common consent "the Timber Church." When the long dark evenings came on, the room was lighted for evening service by candles stuck into lumps of clay, the poverty of the Mission not admitting of the provision of any better candlesticks. Still more primitive was the choir; a navvy asked permission to organize it; and beating up among his musical friends, he appeared on the following Sunday with a violoncello, accompanied by two friends, each bringing his instrument; and, sitting down, these rough men led the praises of God with loving hands and earnest hearts, many being moved to tears as they joined in fervent hymns.

The first Missionary broke down with his exhausting labours; but his work was taken up by another, under whom the Mission entered on its next stage in a School-Church. The work continued to prosper; and ultimately, at the end of only six years from its commencement, the permanent church of which we give an engraving was consecrated, and the Mission Station had become a Parish with all the appliances of vigorous Church life.

We are indebted to the courtesy of the Additional Curates Society for the use of the accompanying engraving, and for the history of the Mission which we have thus briefly recorded.



St. John's Church, Isle of Dogs.

The Bisexcentenary of the Foundation of Ely Cathedral.

CERTAINLY the most interesting event which has occurred in connexion with Church-building since our last publication is the Festival which has been held at Ely, extending over a week, with the participation of the Archbishop, and two or three Bishops, and numbers of clergy, and crowds of people, in commemoration of the twelve hundredth anniversary of the Foundation of the Cathedral.

It is not meant that there is any part of the present building which is ascertained to be of such a venerable antiquity, for perhaps the earliest portion of the present building is not earlier than the twelfth century, though stones of the original building may very likely be incorporated in the existing work. Neither is it meant that there has been a cathedral here for 1200 years, for the original foundation of St. Etheldreda was simply a monastery. But it is meant that so long back as the year of Grace 673 a religious house was founded here in the midst of the fens, and grew into a grand and powerful house which played a great part in the last rally of the Saxon people against the Norman Conquest; that the present Dean and Chapter are the lineal legitimate successors and representatives of the Abbot and convent of King Edgar's foundation; that it was made the see of a Bishop in the year A.D. 1109; and that it has continued famous and influential in the ecclesiastical and civil history of England for 1200 years;—one of the monuments, and one of the most glorious of them, of the history of the English Church and nation. The Bishop and Chapter did well to mark the occasion by a great festival. They had a right to invite the Church to come and look at the great work of restoration which they have effected of late years, and to ask them to make the occasion a kind of celebration of the restoration. And the gathering of prelates and notables, of priests and people, to the Week of Services,—the hospitality of the ecclesiastics and citizens of Ely to all comers,—remind us of the great festivals of old time, when religion entered more largely into the life and affections of the people; and when, at the founding or opening of a new church, a great concourse of bishops, and abbots, and

priests, and faithful people were invited to ask God's blessing on the undertaking.

A work on "The Architectural History of Ely Cathedral,"[1] by the Rev. D. J. Stewart, formerly Sacrist of the Cathedral, has recently appeared, and affords the materials for a sketch of the early history of the foundation, for which we are indebted to our able contemporary, the *Building News*.

"The first church built in the isle of Ely is said to have been erected through the influence of Æthelberht of Kent, and was consecrated by St. Augustine. This building was afterwards destroyed in the wars between the Anglians and Mercians. St. Æthelthryth, or as she is more commonly called, St. Etheldreda, was the daughter of Anna, King of East Anglia. She was born at Exning, in Suffolk, and was first married to Tunberht, a prince of the South Gyrvii or Fenmen, who presented the isle of Ely to his wife as a dowry. Four years after his death Etheldreda was again married to Ecgfrith, a son of Oswin, King of Bernicia, who in 670 succeeded to his father's kingdom. Twelve years after the marriage Etheldreda fled from his Court, never to return. She first sought refuge at Coldingham, where the king's aunt Ebba was abbess, and took the veil at the hands of Wilfrith, Bishop of York, who appears to have sided with the queen throughout against her husband. Ecgfrith started in quest of his wife, and she, to avoid him, left Coldingham and took safe refuge in her own marsh-land country; and the king, apparently tired of further pursuit, returned to York, and afterwards married Eormenburh, sister of the wife of Centwine, King of Wessex.

"About a year after, Etheldreda commenced her work at Ely. The unsettled condition of the East Anglian counties, ever subject to incursions by the Danes, rendered Ely, surrounded as it was by its swamps, peculiarly suitable as a place of refuge. Sexburga, Queen of Kent, and Eormenilda, Queen of Mercia, with her child Werburga, soon joined Etheldreda; the old church which had been laid in ruins by Penda, the Mercian, was repaired, new buildings were erected, and Etheldreda was

[1] "The Architectural History of Ely Cathedral." By the Rev. D. J. Stewart, M.A., formerly Sacrist of the Cathedral. London: John Van Voorst.

formally consecrated Abbess of Ely. The rule of the community was a very simple one, and in 679 Wilfrith obtained from Pope Agatho a recognition of the rights and liberties of the Abbey. Before he could return, however, with the good news from Rome, Etheldreda died on the 23rd of June, 679, in her own monastery, from a swelling of the throat. She was succeeded by her sister Sexburga, who in her turn was followed by Eormenilda, widow of Wulfere, King of Mercia, the office of abbess being continued at her death in the person of her only daughter Werburga.

"From this time (A.D. 699) there is nothing known of the history of the Abbacy till the Danish irruptions of the ninth century, when all the abbeys of the Fenland were sacked and burnt. A few of the residents at Ely escaped from the Danes, and some years afterwards repaired the ruined church; but Buhred, King of Mercia, had seized and appropriated the revenues of the island, and the monastery never recovered its position till King Ædgar, in the tenth century, made it a Benedictine foundation, with the advice and assistance of Bishop Æthelwold. That prelate redeemed the island from the Crown, and adding thereto adjacent property of his own, rebuilt the monastery, and re-dedicated the church to St. Peter and Our Lady. Riches and honours flowed in fast on the restored foundation, till another national convulsion threw the chief powers of the kingdom into fresh hands.

"Among the first consequences of the Norman Conquest were the deprivations of Stigand, Archbishop of Canterbury, and Thurstan, Abbot of Ely. The actual removal of Thurstan, however, was no easy matter. He fortified the island, and determined to espouse the cause of Ædgar Ætheling. The last struggle of the Anglo-Saxon chivalry, under Hereward, is a well-known story; and it was not till the early part of 1071 that the Norman King, in Hereward's temporary absence, managed to obtain possession of the island. A heavy fine was levied on the monastery.

"Thurstan was allowed to remain Abbot for life, and was succeeded in 1076 by Theodwin, a monk of Jumiege, in Normandy. During the abbacy of his successor, Godfrey, a Commission was appointed to inquire into the rights and liberties of

the Abbey; the result was the restoration of its revenues, which had been confiscated by William, and the appointment in place of Godfrey, who was advanced to the Abbacy of Malmesbury, of Simeon, Prior of Winchester. Abbott Simeon was in his eighty-seventh year when he went to Ely, nevertheless, he showed great activity in recovering the estates, which had been alienated from the Abbey, and began to build a new church and to reconstruct the whole monastery. He died in 1093, having done little more than lay the foundations of his church. Abbot Richard, who, after an interregnum, succeeded, in 1103, in obtaining possession of his abbacy, so far finished the work that he was able in 1106 to translate to it the remains of the first four Abbesses, and place them in two lines behind the high altar.

"On Abbot Richard's death, King Henry I. sent Hervey, Bishop of Bangor, to administer the affairs of the abbey temporarily, but he soon managed to merge the abbacy in a bishopric, and to keep that in his own hands. He declined all liabilities of maintaining the fabric, as did his successor Nigel, the treasurer of the King, who, indeed, emptied the monks' treasury to gratify his private wants, and stripped off the silver from the shrine of St. Etheldreda. On his death in 1169, Geoffery Ridel, a royal chaplain and one of the barons of the Exchequer, succeeded to the see. He finished the new work at the west end of the church. His successor, William Longchamp, took no interest in the fabric, but the next Bishop, Eustace, who was consecrated in 1198, and held the see till 1215, built a new Galilee. Hugh de Northwold, who was consecrated Bishop in 1229, spent twenty years of his life at Ely, and was one of its most liberal benefactors. He rebuilt the greater part of the palace, repaired the roof of the west end of the Cathedral, and probably re-roofed the nave. In 1234 he commenced the erection of a new presbytery, which was solemnly dedicated in 1251.

"In 1322 the original central Norman tower fell to pieces, and destroyed the choir. John de Hotham was then Bishop of Ely, John of Crawden prior of the monastery, and Alan de Walsingham sacrist. The erection of the octagon to replace the central tower was at once commenced, and completed in 1328, and the lantern above it finished by 1342. The Lady Chapel was mainly built by John of Wisbech, one of the monastic brethren,

from 1321 to 1329, and chantries were added to the eastern ends of the choir aisles by Bishops Alcock and West (1486—1553).

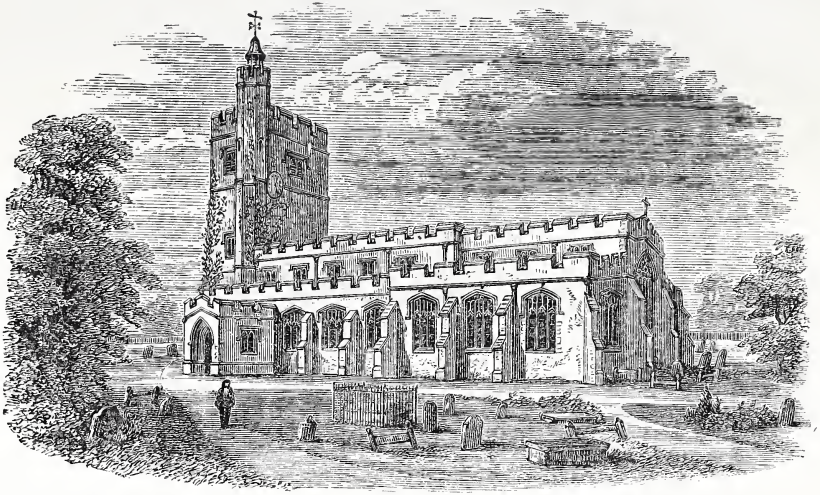
"The Abbey was dissolved by Henry VIII. in 1541, and reconstituted as a Chapter of Deans and Canons. The commencement of the modern restoration of the Cathedral, under Dean Peacock, took place in 1845, and was continued under Dean Goodwin, and subsequently under the present Dean, the amount of money expended on the building within the past thirty years being not less than 57,000*l*. In addition to this, considerable works have been carried on by the Dean and Chapter in providing houses for the masters of the grammar school, improving the deanery and canons' houses, building new schools for choristers, &c.; so that the total cost of restorations and improvements to the cathedral church and its belongings is about 70,000*l*. The result of this expenditure has been to cause the cathedral to rank amongst the most perfectly restored churches in Europe. Our gratitude is due to those who are labouring to preserve this admirable combination of the Early, the Ornate, and the Perpendicular styles. It has been said of the Cathedral at Ely that it has more peculiarities than any other in England—the west tower, with its south wing, having no parallel; the octagon possessing a lantern, and there being an ante-choir between the octagon and the choir-screen. The dimensions of the building, moreover, are exceptional. It is 560 ft. in length, thus exceeding Winchester and Canterbury, and indeed every other cathedral on this side of the Alps.

"On Tuesday, the concluding day of the festival after matins, Mr. Scott, in the absence of his father, Sir Gilbert Scott, read a graphic lecture by that architect on the cathedral, and subsequently Mr. Edmund Sharpe explained many of its most interesting features. Of all the restorations which have yet taken place in this country, none is entitled to higher praise for the good taste and liberality with which it has been carried out. The credit of projecting it belongs to Dean Peacock and his Chapter, but it has been prosecuted with unremitting energy by their successors, who have been nobly supported by many distinguished laymen, including Mr. Beresford Hope, M.P., the late Mr. Styleman L'Estrange, Mr. Gambier Parry, Mr. Dunn Gardner, Mrs. Waddington, Canon Selwyn, Canon Sparke, and

many others. The chief works have, in the first place, been the complete restoration of the south-western transept, the rebuilding of the ruined apsidal chapel of St. Catherine, and the renovation of the Galilee, one of the most exquisite pieces of Early Pointed work in the kingdom Then the wooden ceiling has been painted from end to end by Messrs. L'Estrange and Parry. Nothing can exceed the admirable effect which has been produced by this work. So far from the introduction of large masses of colour detracting from the apparent height of the building, the general tone has been so admirably managed that the nave—surely the most impressive in the country—seems, if possible, to have gained in height. The choir has been removed from under the octagon to the chancel, at the entrance of which a magnificent oak rood-screen has been introduced. The stalls have been thoroughly repaired, and panels of carved work have been introduced with admirable effect. The reredos is simply the most sumptuous even of those which have of late years been executed. The number of windows which have been filled with stained glass cannot be far short of a hundred. In a word, the sum which has been expended to the present time is not far short of 70,000*l*. A great deal still remains to be done, the chief works of artistic interest being the rebuilding of the fallen north-west transept and the completion of the pinnacles and parapet of the octagon."

Restoration of Cheshunt Church.

THE chief points in the restoration of this Church (under the plans of Mr. Joseph Clarke) are—an entirely new south-chancel aisle; alterations in the chancel (comprising the raising of the walls, arcades on both sides, and new roof); the demolition of the galleries in the nave aisles, the organ gallery, and the floor in the tower; the reconstruction of the nave roof; together with some minor matters, such as renovating of the old masonry, &c., a new pulpit, and the enlargement of the organ. The new south-chancel aisle provides accommodation for about 100 persons. It is constructed externally to correspond with the old chancel, the facing being of flints with



Erected 1418.] [*Restoration commenced* 1872

Parish Church, Cheshunt.

Ancaster stone dressings, and is finished with battlemented coping. The roof is flat, constructed in pitch-pine timbers and boarding, varnished, and covered with lead. The walls inside are plastered, and a new arch forms the connexion with the nave aisle. The new seats are of pitch pine, to good design, and the paths are formed with Minton's tiles. It is lighted with three-light windows, with tracery heads and stained glass (one window, the gift of Miss Mardall, at a cost of 140*l.*), and another of Mr. Lund. The appearance of the chancel has been improved by the arcades on both sides, supported by moulded columns; on the north side they are left blank, being only preparatory for the proposed new north-chancel aisle, to be carried out as soon as funds can be raised. The walls of the chancel have been raised to form a clerestory, which is lighted with six new windows, to correspond with those of the nave. The window at the east end has also been heightened. The roof is entirely new, of English oak, moulded timbers and boarding, oiled, and is flat, covered with lead. The gable of the east end is finished with a foliated cross on a carved base. To the sedilia have been added carved crockets; and a new credence-table has been formed in the north wall of the sanctuary. The chancel stalls are of pitch pine, with carved ends, and the floor of encaustic tiles.

The alterations in the body of the church are the removal of the galleries, thus giving a greatly improved appearance, as well as improving the light and ventilation of the nave and aisles. In taking down the old organ gallery and floor in tower the tall western arch has been favourably exposed; also a three-light window in the tower, before blocked up, but now filled in partly with stained glass and partly with cathedral glass. The roof of the nave has been taken off and reconstructed with part new oak timber. The tie-beams of this roof and of the chancel roof are a prominent feature, being of English oak, nicely moulded, and of great size. The inside masonry has been carefully cleaned down and restored, and the walls re-plastered.

The organ, which has been repaired and enlarged at a cost of 300*l.*, is at present placed at the east end of the north aisle.

The church, as now fitted, will accommodate about 700 persons, and the cost of the alterations and repairs at present amount to about 3750*l.*

Church Statistics.

WE have often wished that some competent person would collect all the information which Bishops' Secretaries and Church Societies could give, and make a careful estimate of the amount which has been spent in Church Building and Restoration since the Church Extension movement began in the early part of this century, and we feel that Mr. Childers has laid us all under a great obligation in that he has done something towards supplying this desideratum. At the laying of the foundation of a tower to the church at Knottingley, the hon. gentleman lamented that there was no body of authentic statistics from which it could be ascertained what had been spent on church building and restoration; all that could be done, he said, was to form a rough estimate, and he proceeded to give the results of such an estimate which he himself had made.

His first figure is probably more than a rough estimate because the exact number of new churches consecrated can be exactly ascertained from the Bishops' Registrars. Mr. Childers gives the number erected since the commencement of the present century as 4100.

"They would perhaps be surprised," he said, "to hear that at the beginning of the century, although the population was rapidly increasing, and the wealth of the country increasing at a similar ratio, the number of churches annually built and rebuilt in this country—not only new churches, but churches built in lieu of old ones which had fallen down or were no longer useful—was only about three a year. Thirty years afterwards it was forty a year; now it was about 120 a year. On an average a new church cost all over the country, in all dioceses, and in all parts, something under 5000*l*. The people of England subscribed something like 600,000*l*. a year for the building of new churches; and, as far as he could estimate from the information of Societies, and from comparing their accounts, they spent 700,000*l*. or 800,000*l*. a year more in enlarging existing churches. If they added to those amounts the large sum spent on the restoration of cathedrals and the adornment of existing

churches, they might take it in round numbers there was something like two millions of money expended. That was a very satisfactory result. If it could be said that during the last ten years between fifteen and twenty millions sterling had been spent on church fabrics, he thought the Church of England had a good right to say that she had with great success put forth great exertions in that direction."

As soon as the Dissenters had succeeded in liberating themselves from the church-rates which maintain the churchyards, they began to claim an equal right in their proprietorship. When they have succeeded (through the lukewarmness of Churchmen and the necessities of a political party) in that step, we are forewarned that their next step will be to claim an equal right in our churches. May we point out that, in that case, they ought at least to be prepared to repay us half of this outlay of fifteen or twenty millions.

While we are upon the subject, we would call attention to the parsonage-houses. For a number of years, with an antiquarian object, we have searched all over England for examples of pre-Reformation parsonage-houses; and we are able to say, as the result of such research, that they are very rarely to be met with. With very few exceptions, all our parsonage-houses have been rebuilt since the Reformation. The clergy have had some very small assistance in the cost of building from Diocesan funds; they have been largely convenienced by Queen Anne's Bounty lending them money, which first came out of the pockets of the clergy in the shape of First Fruits, and which the borrowers had to pay back again with interest; but, speaking generally, the parsonage houses have all been built by the post-Reformation clergy out of their own money.

The post-Reformation clergy, then, have built all the houses, and Church people of this century have spent over twenty millions in building new churches and about as much more in restoring and enlarging the old ones: we hope these facts will be kept in mind when Dissenters talk about the Church being national property, in which they have as much right as Church people have.

And a little consideration of the rest of the property of the Church—a very little consideration—would be enough to dis-

sipate some other popular errors which Dissenters promulgate, and good easy Church people too often accept without thought or inquiry. For example, it is a very common belief, that if everybody had their own, the Roman Catholics have a kind of equitable claim to the endowments of the Church, inasmuch as they were given by people who held their doctrines for the purpose of supporting worship and teaching according to those doctrines; and that it was—defensible perhaps on moral grounds—but a high-handed measure when Parliament took it from the Roman Catholics and gave it to the Protestants. The truth is, that of the property which the Church now possesses, the tithe and great part of the glebe were given in Saxon times, before the Church of England had been subjected to the Papal supremacy, or accepted any Roman doctrine. It was given by people who held the same doctrines which the Church of England now holds, for the purpose of maintaining divine worship, and the spiritual care of the people, according to those doctrines. The remainder of the property which the Church now has, in endowment and land, has been acquired since the Reformation. The property which was given to the Church during the mediæval period, when Englishmen were Roman Catholics, was given to the monasteries, or in the foundation of chantries; and every farthing of that money, every acre of that land, every stone of those buildings, was taken away again at the Dissolution of the monasteries in Henry VIII.'s reign, and the Dissolution of the chantries in the reign of Edward VI. And, at the same time, a good deal of property, which belonged to the parochial system and not to the monastic system, was taken away from the Church, viz. many manors from the property of bishops and chapters, and the great tithes of half the parishes in England.

Again, the truth is, that no act of parliament ever took the Church property away from the Roman Catholics and gave it to the Protestants. The bishops and clergy, in the time of Henry VIII., were foremost in the desire for a reformation: with the concurrence of the civil power that reformation was peaceably effected. The same bishops continued in their sees, the same chapters in their canonries and prebends, the same rectors and vicars in their benefices. It was only the monks and friars, and masters of hospitals and alms-houses, and

chantry priests who were turned out, not that their places and property might be given to Protestants, but because their places were abolished, and their property was given to the king and his courtiers.

A little time ago some other statistics, as to the present condition of Church income and expenditure were published, which it may be for the convenience of our readers that we should add to the foregoing remarks. The subject is just now one of great importance in many ways, and the facts cannot be too widely known.

"Income from ancient endowments, tithes, and rental of lands, 1,949,204*l.*; income from endowments acquired since the Reformation, 2,251,051*l.*; total income from endowments, 4,200,255*l.*

"State aid is confined to education, and the education grant averages 508,599*l.*

"Voluntary contributions are as follows:—Parochial collections and subscriptions, 3,182,400*l.*; contribution to London Church societies, 400,000*l.*; contributions to Church institutions other than schools, and not included in parochial collections, 600,000*l.*; contributions to Church building and restoration, 500,000*l.*; payments of parents for education given in Church schools (including, of course, Church denominational schools under State inspection), 762,898*l.*; total from voluntary contributions, 5,445,298*l.*

"Turning to the average annual expenditure, we find that under Diocesan work we have a charge of 138,556*l.*, for two archbishops, twenty-six bishops, and seventy archdeacons. Cathedral establishments with deans, canons, minor canons, singers, lay officers, and servants, cost in all 201,605*l.* In parochial work 13,041 rectors and vicars, and 5706 curates, cost 3,486,212*l.*, which is the net amount after the payment of extra taxes to the extent of 714,043*l.* (see 1 & 2 Vic., c. 106, secs. 8 and 10).

"The education of 2,044,406 poor children in Church schools, with the training of teachers, cost 3,051,573*l.* As we have already seen, rather more than half a million of this is borne by the nation at large in the shape of the Education Grant, and 762,898*l.* comes from the pockets of the parents. Therefore

the remaining sum, 1,780,076*l.*, or considerably more than half of the whole, is supplied by the voluntary contributions of donors or subscribers to Church schools.

"Other Church institutions than schools figure for 1,000,000*l.*, the relief of the poor from Church collections amounts to 400,000*l.*, foreign missions take 500,000*l.*, and current Church expenses 352,000*l.*

Ancient Remains in Palestine.

THE recent Quarterly Report of the Palestine Exploration Fund contains an account of perhaps the most interesting and valuable discoveries which Lieutenant Conder and his party of explorers have yet made.

First, we have a plan of the rock contours of the site of Jerusalem, deduced from measurements made at more than 200 different points when excavating for the foundations of buildings. Most of our readers know that the rocky site on which Jerusalem was built is now covered with soil and the *débris* of ruined buildings to a depth which varies from 25 ft. to 120 ft. In the endeavour to ascertain the topography of Ancient Jerusalem, it is of great importance to ascertain the original nature of the site; and the only way in which this can be ascertained is by the gradual accumulation of data as accidental excavations permit of their being ascertained. Such data have been collected for years past by M. Schick, the Imperial German architect at Jerusalem, and have been placed at the service of the Expedition. The early researches of our explorers, the reader will probably remember, were devoted to subterranean exploration. The combination of the two sets of data thus obtained, with the third set afforded by points where the rock comes to the surface, has enabled Lieutenant Conder to give a map of the original rock contour of the whole site of the Holy City which is approximately correct, and is a valuable basis for all future topographical studies of Ancient Jerusalem.

The Report also gives twelve sites of ancient towns, monasteries, Crusading Greek and Jewish churches, tombs, temples, &c., which have all been carefully surveyed, and of which ten

were heretofore unknown to European travellers and writers on the Holy Land.

The most important of these discoveries is the remains of a large town situated on a hill about ten or twelve miles west of Nablous, which, although of considerable extent and in a commanding position, is not marked on any map or noticed by any writer, and has been hitherto unknown. The natives call it Dayr Asruhr. It is about a square mile in area, surrounded by a wall; and in the north-west corner are the remains of a large building which faces the points of the compass. The masonry is different from the rough building of small stones characteristic of the work of the Crusaders; it consists of large stones, many of them three and four feet long, worked with a well-finished margin. There are doorways with flat lintels and classical mouldings, and in the north wall there is a fine semicircular arch of thirteen stones, with a span of fourteen feet. Lieutenant Conder attributes the work to the Herodian age. If it is of that date, it will be a very valuable addition to our knowledge of a period of which we have very few remains.

Another interesting building is the ruined early monastery of Dayr Kaláah, which is marked on Lieutenant Van de Velde's map, but of which we had previously no further knowledge. It stands—as so many of the early monasteries of Palestine did, in a position chosen for defence against predatory enemies—on the summit of a precipitous hill, naturally protected on three sides by the deep and rugged ravines, and artificially isolated on the fourth side by excavations from which probably the stone was quarried of which the monastery was built. A narrow path leads up to it from a little plain on the west, which probably was anciently cultivated by the monks. This path is commanded by a turret built on projecting brackets, so as to overhang it like a kind of machiculti. A square projection from the main wall of the monastery forms a kind of bastion on its less protected side. The plan resembles that of other early monasteries known to us, with a cloister, a chapel on the north, dormitories on the south, refectory, &c. The date of the building seems to be determined by a cornice on the east wall of the chapel. This cornice, in its features, and in its running round the semicircular arches of windows and doorways, resembles

the cornice in the peristyle of the atrium of Diocletian's palace at Spalatro, and in the "golden gateway" at the same place; and the same feature occurs in the "golden gateway" in the great fortress wall of the "noble sanctuary" at Jerusalem, and in a modified form in the double "Huldah" gateway of the same inclosure. Lieutenant Conder compares the details with those of the Church of Kalb Lorisch, described by M. de Vogué as belonging to the sixth century. The discovery is one of great architectural interest, and is exciting much attention.

The Report also alludes to the survey of the ruins at Baalbec, which Lieutenant Conder undertook as a "vacation task," when the heat of the season suspended the ordinary surveying work of the party. The six grand columns, so well known to us all by repeated engravings and photographs—forming part of the Lesser Temple, or Temple of Jupiter—are in such a state of decay that it is feared that they may before long give way and tumble into ruin. Moreover, in the lintel of the great portal of the temple the keystone has slipped, and threatens to fall and bring down part of the structure with it. Lieutenant Conder carefully measured and drew and reported upon these failures, and sent them home with a view to a careful consideration of such steps as might be taken to prevent the destruction of one of the grandest and most famous fragments of the ancient world. His report on this subject was published at length, with illustrative woodcuts, in the *Builder* of October 4th last past. The Palestine Exploration Fund, which is doing such good service, needs an increase of subscribers. We commend it heartily to the support of our readers.

Modern Religious Paintings.

Mr. Holman Hunt's *Shadow of the Cross*.

MR. HOLMAN HUNT'S new picture directs our thoughts to the whole subject of modern religious painting. There are two characteristics specially noticeable in our modern religious art. The first is its realism. The old religious painters aimed at giving a subject in such a way as to convey its

spiritual meaning to the spectator's mind. They did not study literal correctness even in the principal elements of the subject, and in the accessories of costume and architecture and the like, they did not make the slightest attempt at historical correctness. The modern religious painter aims at representing the scene to the spectator's eye with as literal an accuracy as he can attain. The most insignificant accessory is a subject of archæological study, and is represented with realistic fidelity.

Take, as an example, one of the old paintings of our Lord's life at Nazareth, and compare it with this picture of Mr. Holman Hunt's. In the old picture we have an interior of a carpenter's shop, Joseph is at work at his trade; the Virgin sits beside spinning; the youthful Jesus is engaged in some light task which sufficiently indicates that he worked at the trade of a carpenter, but with the good taste of a true reverence, the task is not such as to put Him into any ungraceful or undignified attitude, and there is thrown into His person as much of the divine as the skill of the painter could accomplish, at the least a nimbus round the head indicates the glory which lay within. The painting as a whole conveys to the spectator's mind the truth that Jesus was obedient to His parents; lived the common human life; laboured at a common handicraft; and that this Jesus was the Son of God. The carpenter's shop and tools and the topography of Nazareth—the painting tells us nothing about them. The painter never thought of them; he did not wish to tell the world, and the world did not care to know, what kind of shops village craftsmen worked in 1800 years ago in Galilee, or whether their tools were like or different from those used in the same craft at this day, or what the country round Nazareth was like.

If a Renaissance Dutch painter did want to give a realistic representation of the subject, he painted a Dutch carpenter's shop, with its bench and its tools, as he saw them every day in his own town.

Mr. Holman Hunt went out to Judæa and hired a carpenter's shop and painted his picture in it, and spent three years over it. He made archæological researches, and arrived at the conclusion that the shops, and tools, and methods used by the native craftsmen now have remained unchanged for centuries; so that it is

very possible that Joseph's shop at Nazareth was just such a shop as this, and furnished just in the same way. And so he painted the shop as it stood, with no conventional landscape, but the actual view of the Galilean hills and valleys which could be seen out of the window. There he studied the people of the chosen race; and we may feel quite sure that the figures of the picture are not the conventional men and women of classical or Renaissance art, but are careful representations of the purest Jewish type.

Is this realism of the modern artist right or wrong; an improvement on the conventionalism of his predecessors or not? When we say that the modern artist is right, and that it is better to be correct in type of human figure and in costume and accessories, we do not say it till we have passed several other questions under review. The Jewish physiognomy was of a noble type, and not so strongly marked in its peculiarities as to be unfitted for high art treatment; the Jewish costume gives dignified shapes and rich colouring; Jewish architecture and scenery have simplicity and absence of strongly marked provincialisms which harmonize with historical design. A painter of scriptural subjects will therefore do well to use these Eastern forms in preference to any other, and should make himself so familiar with them that he may use them with ease. But this historical correctness is a matter of comparatively small importance; and we are inclined to regret to see it made so important a feature in the very outset of the revival of a religious school of art. We do not want an accurate representation of the scene and the circumstances to the eye, we want the spiritual meaning of the subject conveyed to the mind. Art cannot be really a transcript of nature; it cannot give us everything which the eye can see and the soul can divine; it must select; and in religious subjects it falls short of its duty if it does not select the highest, and sacrifice everything else to the conveyance of the religious idea. It is the great difference between early art and late art, that in early art the technical skill was used simply to convey the religious idea to the soul, in later art the religious subject was used simply as a theme on which the artist could display his skilful composition and accurate anatomy and harmonious colouring for the delectation of the senses. We fear lest the beginning

of the revival of religious art with archæological accuracy and realistic representation should be beginning at the wrong end.

The second characteristic of the modern religious paintings is that for the most part they avoid the great facts of the Gospel and select some minor incident for their subject. The glass painters indeed give us all the great Gospel subjects with unhesitating boldness, but we are not speaking of glass-painting but of art. Sometimes it is an incident quite outside the ancient cycle of Scripture subjects, e. g. Delaroche's "Return from the Cross," or, the "Disciples in the Upper Room while the Procession to Calvary passes beneath the Windows;" sometimes one of the minor subjects of the ancient cycle is treated from some new point of view, as Mr. Hunt's "Finding in the Temple" and the present picture of the home at Nazareth. This may arise from a modest unwillingness to enter into direct competition with the great paintings of the world; or from a desire to choose subjects which will leave more scope for originality and have greater freshness for the public mind; or from the unconscious natural action of the modern mind. The earliest painters told their story with direct simple earnestness, later artists introduced episodes of collateral interest, and these collateral episodes are multiplied as time goes on until they often distract the eye and mind from the great central subject. The two pictures of Delaroche's above mentioned are two such collateral incidents, at length severed from the great picture and made independent subjects, the great subject on which they depend being only indicated, in one case by the Cross in the distance, and in the other by the heads of the crowd passing through the street beneath. Both pictures are very beautiful and touching. But if St. Paul's is to be painted, and the rest of our churches are to follow the example, we want them painted neither with the costume and scenery and archæology of Judæa, nor with episodes of beautiful sentiment, but with the great subjects of the Gospel History, worthily conceived and adequately conveyed to the beholders' souls.

But for a few words of remark on Mr. Holman Hunt's new painting of the "Shadow of the Cross."

It represents the daily life of our Lord at Nazareth. It takes a period later than the old paintings of the subject: they usually

represent Joseph as the carpenter, and our Lord as a youth helping him. In the present picture Joseph is absent—he is supposed to have died before our Lord's ministry began—our Lord Himself is the carpenter, and seems to be about thirty years of age, that is, on the eve of His public ministry. The scene represents, as we have already indicated, a carpenter's shop with its bench and tools and chips and shavings.

If we rightly understand the idea of the picture, our Lord is fatigued with His laborious occupation, and has rested for a moment, and stretches His weary arms upwards, at the same time looking heavenward with an expression which converts the attitude into one of appeal to the Heavenly Father. The shadow of His figure is thrown by the strong light through the window upon the opposite wall; the shadow of the hands happens to fall on a plank of wood fastened against the wall as a support for the tools; the bow with which the carpenter works his drill, and the plummet with its string and weight hang down the shadow of his back, and suggest the cruel Roman scourge. The Blessed Virgin, kneeling in a corner at an open chest, happens to look up and sees "the Shadow of the Cross" upon the wall. Her face is turned away from the spectator, but her gesture indicates the start of fear with which she recognizes the ominous shadow. The chest at which the Virgin is kneeling contains a group of jewelry of Eastern fashion and magnificence. We heard several of the visitors at the private view ask the meaning of this jewelry, and we heard no one give the obvious reply that it was the presents of the magi. The most conspicuous of the precious objects is a crown. The symbolism is not too recondite to be easily read. The crown which the magi offered to the King of kings, is laid by in its splendid coffer amidst the tools and wood-shavings of the carpenter's shop. Mary who treasured all those sayings in her heart—as these jewels are treasured up in their ivory coffer—while gazing at them, and dreaming of the future greatness of her Son, catches sight of "the Shadow of the Cross:" and Jesus at the close of His thirty years of obscure patience and toil is about to enter on the brief ministry which will be terminated by the Cross—labour and patience, suffering and cross, being the necessary preliminaries to the promised crown of universal sovereignty.

It is difficult to judge of the painting by the artificial light in which it is at present exhibited. No doubt it is a great work, with an amount of wonderfully fine realistic painting in it. We speak with reserve and self-distrust about the work of a great painter, but if it is our duty to speak at all it must be to say what we really feel. It seems to us that the principal figure is the least satisfactory part of the whole picture. No doubt it was the most difficult part. It requires the very highest genius to give anything more than the most conventional indication—to give anything like a realization—of the Divine man, without falling below the vague ideal of our own religious sentiment. One notice of the picture in a daily paper, which seemed to speak with a certain amount of information as to the artist's intention, stated that the intention was to represent the human side of our Lord's being and life; and if that was the artist's intention we admit that he has fulfilled it. No doubt there was nothing in His appearance, while at work in the carpenter's shop, which would lead the bystanders to suspect His Divinity; but we submit that this realistic view of the subject is an unsatisfactory one—that the person of our Lord ought to convey to the mind of the spectator the idea, not of the humanity only, but also of the Deity within.

Brick Architecture.

BRICK has at length become largely adopted as the building material for town churches, and for other buildings of architectural importance, but we have not yet learned to use the cheap and effective ornament of moulded brick which forms so striking and admirable a characteristic of the Mediæval brick buildings. A paper recently read by Mr. J. T. Perry, before the Royal Institute of British Architects, affords us an opportunity of calling attention to a little known group of these buildings, and to the general subject, by the reproduction of some extracts from the paper:—

"When I was asked some time since to prepare a paper on the Mediæval Brickwork of Pomerania and its vicinity, I did not

know that the subject was one which had received so little attention from English architects. Still less was I prepared to find, as I did when I began to look out for the necessary authorities and material, that even in the country of which Pomerania has so long formed a province, scarcely any work of importance had been published to illustrate the wonderful examples of art and architecture with which it teems.

"The physical features of the country, which perhaps more than anything else have modified and influenced the character of its architecture, are peculiar. Through its whole extent it is flat and uninteresting, broken only here and there with low rounded sand-hills, interspersed with large lakes. The coasts are deeply indented with large gulfs, which form natural harbours; and the country is intersected by broad sluggish rivers, on which in the Middle Ages floated great stores of wealth and merchandise. The land consists of large sandy tracts, with clay below, and through its whole extent no building-stone of any sort is to be found. But granite boulders, sometimes of great size, are to be found everywhere deposited by the glaciers and floods, which at one time swept southwards over Europe; and in the country around Stargard they lie to this day thickly spread over the surface, in spite of the enormous quantity which has at one time or another been used for building purposes. The greater part of the ground was originally covered with great pine-forests, and although these have now, to a considerable extent, been cleared, and grain grown in their place, large tracts of country are still kept for their cultivation. Such being its physical peculiarities, it is evident that circumstances were generally unfavourable for building operations. In spite of them, however, towns of great importance, filled with churches and buildings of a size and character to challenge comparison with the finest work of Europe, were raised through Pomerania; and although the materials used were of the simplest, and not unfrequently of the coarsest description, the results were frequently most pleasing and stable.

"The granite was employed for the bases of the buildings, for the town walls, and in some rare instances for the superstructures; but the material almost invariably used for general

building purposes was brick. Often of the simplest description and rudest work, sometimes modelled with a delicacy that might rival the finest terra-cottas of Italy, or carved with the sharpness and boldness of freestone, this brickwork had always an effectiveness and straightforwardness of purpose that leaves little room to regret the absence of the nobler material. When stone was used, which was but rarely the case, it had to be shipped from Sweden, an operation early found too expensive to be often resorted to. The skill with which ornamental features were moulded in clay caused less desire for carved stone than might otherwise have been felt; and in later examples such features as capitals and bases, which in the earlier buildings were worked in stone, were, with the rest of the structure, made in brick. The wood with which the country abounded was but little used in the construction of the buildings, and instead of the fine open-timber roofs of our own country, we find the churches are almost invariably vaulted in brick; while the love for blank tracery and gables, with the proficiency gradually acquired by their architects in the use of their peculiar material, caused them to prefer the lofty stepped brick fronts to the half-timber over-hanging stories that were so common in other well-timbered parts of Europe. The roofs of the churches are generally covered with copper, which, turned to a soft green with age, forms an agreeable relief to the red and purple tints of the walls.

"With the material the builders had in use, two modes of decoration were open to them, of which they availed themselves, sometimes apart, and sometimes in combination: moulded or carved bricks, and enamelled bricks for coloured decorations. The latter method was one much adopted in the Old and New Mark, and about Lübeck, but it was so rarely adopted in Pomerania as scarcely to modify in any degree the style of the buildings. The cast or moulded work was, however, the characteristic charm, and to a great extent the ultimate cause of the destruction of the style.

"The workmen were not long in discovering the ease with which a great variety of design could be produced by different combinations of a few simple patterns, and we accordingly find the earliest and most general decorations employed to have

been small cusped bars and circles, which singly or together were built on the face of the walls in the panels. In high-class work, such as some we have noticed at St. Mary's, Stargard, the workmanship was of a much better and more artistic class, and the variations in the different portions show that each was separately and carefully modelled and built in as an ingredient part of the structure. Generally, however, the work was of the more easily made sort. The most common form in use was a bar forming one side of a trefoil or quatrefoil, three or four of which formed a complete pattern, and these were produced indefinitely in long panels, as round the towers and under the arcades, and sometimes over large wall spaces, gables, &c. Sometimes these bars were of great size and elaborate character, and must have been made with great care to fit together, as in the south door of St. Mary's, Neubrandenburg, where three cusped bricks or pieces of terra-cotta, each three feet six inches long, form a handsome rose-window within a plain brick circle. The ordinary plain mouldings employed in these buildings have a distinctive character of their own. They are, with few exceptions, worked in the same sized bricks as the rest of the building, and necessarily show a smallness of detail as compared with stone, resulting from the size of the material employed. It is in its plain mouldings that this class of work shows to great advantage, for the nature of the manufacture requiring the repetition of the same design, a rich and pleasing effect is gained by the use of one or two good sections. These mouldings appear almost invariably to have been moulded bricks, but some of St. Nicholas's, Stralsund, which church has a very fine series, appear to have been cut after they were in position. Not a little of the ornamental work in some of the earlier buildings appears to have been carved, like stone, after it was in position, as, for example, the heads in the buttress decoration of St. Peter's, Stettin, and the corbels at St. Mary's, Stargard. Another very effective but simple mode of decoration found in thirteenth century works was the breaking of the long rolls at the angles of the buttresses, &c., with a boldly projecting brick corbel, often emphasized by a hollow on either side, and carved into a grotesque head. This will be seen in the details of St. James's, Stettin, and St. Mary's, Stargard.

"The traceries of the windows were in thirteenth and fourteenth century work of a most elaborate description; they appear to have been built up entirely of moulded bricks without any support of iron bars, other than those used in the glazing, although at times the mullions are of an enormous height. The windows of the later phases of the style display, however, all the baldness and want of design which characterize the rest of the work; for anything more ugly than the monstrous windows of St. Mary's, Stralsund, divided into six or eight lights by mullions passing straight up into the heads, could not easily be imagined.

"Some of the best examples of decoration by enamelling the bricks are to be found in Stargard, a great part of the decorative terra-cotta being black-glazed clay. Where, as in this case, they are used with red or dark bricks, the effect, no doubt, was always satisfactory; but when a number of bright colours, washed clean and brilliant by every shower of rain, are built together in a mass, it required the lapse of centuries, and the decay inherent thereto, to mellow and harmonize the whole. The great west door of St. James's, Stralsund, has the jamb-mouldings built up in large blocks of glazed terra-cotta; but in this case the colours were all deep browns and blacks, and could never have had the staring look of the little red and blue turret I described at Prenzlau.

"The bricks of which all these buildings are formed are chiefly remarkable for their size. At Passewalk I measured some 11 in. by 5 in. by $3\frac{1}{2}$ in., with a full $\frac{3}{4}$ in. mortar-joint; at St. James's, Stettin, they were the same size; whilst at Lübeck some which were being removed from an old wall during the restoration of the cathedral, I found measured as much as $11\frac{1}{3}$ in. by $5\frac{3}{4}$ in. by 4 in. The colour is a brownish red, and the mortar joints white, so that although we say that all the buildings are red brick, they never have the staring red colour we have too often to associate with the new red-brick house in England.

"Before concluding, there are one or two points which have been incidentally mentioned in the planning and arrangement of the churches to which I would particularly recur. One of the first things to strike one is the common arrangement of a large

open porch or narthex across the west front of the churches. Whether there are one or two towers in the front, the internal arrangement is generally the same, and where there is a single tower, as at St. Mary's, Stralsund, transepts are thrown out beyond the tower to form this large hall. There are two types of towers common in the district,—one, the gabled square tower with the spire over, so common in Germany, of which we see, perhaps, the best example at Limburg-on-the-Lahn: and the octagonal lantern with angle pinnacles, examples of which, indeed, are scattered throughout Europe, but which seems here to have been a type carried to considerable perfection. Where, as is often the case, the aisles were built of equal height, the roof over the whole church was in a single span, and the architects gained a space in the eastern gable for lavishing all their favourite display of panels and cuspings. Thus these gables came to form a most prominent feature in the principal buildings."

Alterations and Improvements in Oxford.

THE *Oxford Journal* gives a detailed notice of the improvements which have been completed in the city during the past twelve months, from which we abstract the following :—

"The work of alteration and restoration in the Cathedral is still proceeding. A new entrance to the Cathedral has been effected by cutting through the residence formerly occupied by the Regius Professor of Divinity on the east side of the principal quadrangle, thus, in the opinion of our contemporary, completely destroying its beautiful façade. Looked at from the opposite side of the quadrangle, it appears like the entrance to a railway tunnel, and deep regret is expressed that it was ever made. The work in the porch is certainly beautifully executed, but that does not compensate for spoiling the appearance of the quadrangle. The roof of the porch is of carved oak, and on the sides of the walls there are stone recesses, which serve as seats. The steps leading to the Cathedral are of Mansfield stone, but the floor is composed of Haseley and Leicestershire slabs. Underneath the floor of the porch there is a vault, in which will be

placed a new heating apparatus. The doors inside the porch are made of carved oak. Two new stained-glass windows have been placed in the cathedral—one in the south transept, to the memory of the late Mr. Frederick Grantham Vyner, who was killed by Greek brigands in 1870; and another, in the south aisle, to the memory of Mr. George W. M. Dasent, who was drowned at Sandford Lasher in 1872. The statue of Dean Jackson has been removed from the north transept to the Library. In the gallery in the south transept Mr. T. Leigh, clerk of the works, has placed a collection of architectural fragments which have been found during the restoration. They comprise portions of work of the periods from Saxon to Late Perpendicular. Some pieces are of special interest, and are believed to be portions of the shrine of St. Frideswide, to whom the Cathedral was originally dedicated.

"The new wing to New College, now in course of erection, under the direction of Sir G. G. Scott, is expected to be completed some time next year. It will comprise forty additional sets of rooms to the College, two being for Fellows, and thirty-eight for Undergraduates, beside two lecture-rooms. The length will be 177 ft., the depth 33 ft., and height 62 ft. There will be four sets of staircases to the building, which will consist of basement, first, second, third, and fourth floors.

"The restoration of the Hall at Merton College, also under Sir G. G. Scott, is now completed. The buttresses of the chapel too have been restored, as well as the east window.

"The restoration of the Chapel of All Souls College is still in progress. The workmen are now engaged in laying down the floor, which is composed of handsome Purbeck marble. The renovation of the reredos is making rapid progress, and many of the statues have been placed in the niches. When completed, there will be between 120 and 130 figures in this work, the carving of which is entrusted to E. E. Geflowski. The restoration is being carried out under the direction of Sir Gilbert Scott.

"An additional building, consisting of servants' offices, has recently been added by Mr. Butterfield to Keble College. The design is in keeping with the rest of the fabric. The new chapel is being fast proceeded with. Internally, it will be 35 ft. wide, by 124 ft. long, with a south transept for an organ,

projecting into the quadrangle. It will be entered from a cloister at its west end, as well as from the quadrangle on its south side. It will be divided into six bays, with a groined ceiling throughout, and will otherwise be elaborately decorated.

"The Chapel of St. Mary Hall has been restored by Mr. J. C. Buckler, architect, of Oxford. The new east window is said to be the best in Oxford; it contains fifteen scenes from the life of the Virgin Mary—from the Annunciation to the Ascension. The roof has been boarded through the entire length, with intersecting ribs over the eastern part, and carved bosses by Messrs. Rattee and Kett. The reredos is of Painswick stone.

"A new Observatory for Professor Prichard is in course of erection in the Parks, in the Italian style of architecture, and the material used is white Suffolk brick. Mr. C. Barry, of London, is the architect.

"The interior of St. Peter's-in-the-East Church has been improved, at a cost of more than 200*l*. The whole of the windows has been re-glazed. The two circular-headed Norman windows in the chancel have been filled with stained glass. New gas-fittings have been made from designs furnished by Mr. Codd, architect.

"A new altar has been placed in the northern chapel of St. Barnabas Church, under the superintendence of Mr. Blomfield, the architect of the church.

"The new Church of St. Peter-le-Bailey is now approaching completion. It is in the Fourteenth Century style, the extreme length being 113 ft., and the width of the aisles and nave 50 ft. The height from nave floor to ridge is 50 ft., and in places the foundations are carried to a depth of 27 ft. The walls are built with Box stone, ashlar and dressings, the roofs being framed with Baltic fir, and covered with Penmoyle sea-green slates. The floors under the seats are wood, but the other part of the floor is paved with Godwin's tiles. The contract for the work exceeds 6000*l*.

"A new tower and spire are being added to St. Aldate's Church. They will be 120 ft. in height, and are built in the Fourteenth Century style of architecture, the material used being Gibraltar stone for the facing, with Bath stone dressings. Mr. John T. Christopher, of London, is the architect."

Mr. Ruskin's Lesson to Self-Conceit.

N the 14th of October, at the presentation of prizes by the Duke of St. Albans to the successful students of the night Art-class of the Mechanics' Institute at Mansfield, Notts, a letter was read from Mr. Ruskin in lieu of a speech from him, in which are some truths told with a vigour which seems not to have interfered with their favourable reception. We subjoin an extract:—

"It is to be remembered that the giving of prizes can only be justified on the ground of their being the reward of superior diligence and more obedient attention to the directions of the teacher. They must never be supposed, because practically they never can become, indications of superior genius, unless in so far as genius is likely to be diligent and obedient beyond the strength and temper of the dull. But it so frequently happens that the stimulus of vanity, acting on minds of inferior calibre, produces for a time an industry surpassing the tranquil and self-possessed exertion of real power, that it may be questioned whether the custom of bestowing prizes at all may not ultimately cease in our higher schools of art, unless in the form of substantial assistance given to deserving students who stand in need of it. But, without any reference to the opinions of others, and without any chance of partiality in your own, there is one test by which you can all determine the rate of your real progress. Examine, after every period of renewed industry, how far you have enlarged your faculty of admiration. Consider how much more you can see to reverence in the work of masters; and how much more to love in the work of nature. I fear that the tendency of modern thought is to reject the idea of that essential difference in rank between one intellect and another, of which increasing reverence is the wise acknowledgment. The vulgar and incomparably false saying of Macaulay's, that the intellectual giants of one age become the intellectual pigmies of the next, has been the text of too many sermons lately preached to you. You think you are going to do better things—each of you—than Titian and Phidias; write better than Virgil; think more wisely than Solomon. My good

young people, this is the foolishest, quite pre-eminently—perhaps almost the harmfullest—notion that could possibly be put into your empty little egg-shells of heads. There is not one in a million of you who can ever be great in anything. To be greater than the greatest that have been, is permitted, perhaps, to no man in Europe in the course of two or three centuries. But because you cannot be Handel or Mozart, is it any reason why you should not learn to sing 'God save the Queen' properly? Because a girl cannot be *prima donna* in the Italian Opera, is it any reason that she should not learn to play a jig for her brothers and sisters in good time, or a soft little tune for her tired mother, or that she should not sing to please herself among the dew on a May morning? Believe me, joy, humility, and usefulness always go together; as insolence with misery, and these both with destructiveness. You may learn with proud teachers how to throw down the Vendôme Column, and burn the Louvre, but never how to lay so much as one touch of safe colour, or one layer of steady stone; and if, indeed, there be among you a youth of true genius, be assured that he will distinguish himself first, not by petulance or by disdain, but by discerning firmly what to admire and whom to obey. But if you seek wisdom only that you may get money, believe me, you are exactly on the most foolish of all fool's errands. 'She is more precious than rubies;' but do you think that is only because she will help you to buy rubies? She is offered to you as a blessing in herself. She is the reward of kindness, of modesty, of industry. She is the prize of prizes, and—alike in poverty or in riches—the strength of your life now, and the earnest of whatever life is to come."

A Memorial Pillar.

SIR J. D. COLERIDGE has lately erected a wayside pillar to the memory of his cousin and friend, the late Bishop Patteson, in the parish of Ottery St. Mary, Devon, at the intersection of four roads. The *Standard* says:—The design is by Mr. Butterfield, who has erected an unpretending structure of red brick and stone, the idea of which was taken from something of a similar

character set up in 1743, by Mr. Denys Rolle, and still standing in excellent condition, at the intersection of four cross-roads between Bicton House and Otterton. On the four sides are the names of the places to which the four roads lead, and on each face is inscribed a text of Scripture containing reference to paths or ways. Bishop Patteson was formerly incumbent of a district church close to the spot.

Correspondence.

PLANS OF CHURCHES.

To the Editor of the CHURCH-BUILDER.

MR. EDITOR,—Architects plan their churches to supply our practical needs in church. I suppose that it will be acceptable to them and to you to learn what are the practical needs of the clergy under varying circumstances. I beg to offer you my contribution to this knowledge.

I have a large town parish, and a large church which, with galleries, will hold 1500 people. It was built twenty years ago in a style which was very fair for the period; and was benched all over with low open benches, very creditable for the time.

I find it well enough adapted to a great Sunday congregation at the usual morning and evening services, but I find it practically ill adapted for half a dozen occasions on which I want to make use of it.

First, for the daily morning and evening service: we have half a dozen people in the morning, and from thirty to fifty at the evening service. It would be absurd to light up the whole of a large church, and leave the people to scatter themselves all over it, so we look out for some corner in which we can gather our handful of people together. We are obliged for want of better arrangement to assemble in the south aisle, which has the disadvantage of being under the gallery, and the clergy have to sit in one of the pews without any convenience for the proper conduct of Divine Service. We want either a side chapel which could be properly furnished and completely lighted and warmed at small expense, and make a bright, cheerful place for our little congregation of earnest people, or at least we want an aisle or a transept so arranged that while it forms part of the church on Sunday, it may be convenient and comfortable, compact and cheerful for the week-day services.

Again, we want to hold a number of classes—Bible Classes, Instruction Classes, &c., &c., in church. Why not hold them in the School Rooms? Because (1) the school rooms are occupied with mission services, night schools, provident clubs, &c., &c., nearly every evening in the week; and (2) we prefer to get the people to come to a short evening service first, and then to hold the class in church;—we distinctly prefer to hold the class

amidst the solemnizing influences of the House of God. But the church is ill adapted to this use of it. We should like the chancel to be screened off as the place especially devoted to the worship of Almighty God; and we should like the nave to be so furnished that it could easily be adapted to the use of classes for different numbers of people;—the fixed benches occupying the whole area are in our way.

The plan which occurs to my mind is to have an apse at the east end of the south aisle, in which is a prayer desk and lectern for the convenience of the clergy at the week-day services; with the south aisle seated with chairs, of which more or fewer may be used as occasion requires, so as to keep the people whether at service or instruction class in a compact mass; with curtains carried on rods from pillar to pillar, to screen off the aisle from the cold unlighted church on week days, and allow it to be thrown into the church on Sundays. Special attention would have to be given in planning the lighting and warming of the church, so as to enable this aisle to be comfortably lighted and warmed by itself without waste.

I am, Sir,

Your obedient servant,

L.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 17th November, and 15th December, 1873. Grants of Money amounting to £2210 were made in aid of the following objects:—

Building new Churches at Blackwood, Parish of Bedwelty, Cardiff; Darlington, St. James; Hoxton, St. Peter; Manningham, St. Mark, Bradford; Martin, Parish of Timberland, Lincoln; Rhosybol, Parish of Amlwch, Anglesey: and Weybridge, Surrey.

Rebuilding the Church at Colaton Raleigh, Devon.

Enlarging or otherwise increasing the Churches at Affpuddle, Dorchester; Alderminster, Budbrook, Warwick; Caversfield, Bicester; Coates, Great, Holy Trinity; Whittlesey, Cambs.; Evesham, Worcester; Faversham, Kent; Gedney Hill, Lincoln; Hibaldstow, Brigg; Llanfairisgaer, Carnarvon; Llanllugan, Shrewsbury; Marlborough, St. Mary; and Watlington, Oxon. The Grants formerly made towards building St. Stephen, Clewer; and restoring, &c., the Churches at Ash Priors, Taunton; Camberwell, St. Saviour; Henstridge, Blandford; Kelvedon Hatch, Brentwood; Llandyssul, Cardigan; Mothvey, Llandovery; and Sandwich, St. Mary, were each increased.

The following School Churches and Mission Houses received Grants, viz. Bermondsey, St. Saviour; Camberwell, St. Luke; Chelsea, St. John; Fisherton, near Nottingham; Girlington, Bradford; Llandaff, Glamorganshire and Rowley Hill, Stafford.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

Nov. 28	Postling ..... *O*	£1	11	6
Dec. 2	Downe ..... *S*	1	18	9
3	Rolvenden Alms Box *O*	0	6	9
6	Chisenurst ..... *A*	1	0	0
11	Horton ..... *S*	4	9	2

York.

Nov. 10	Barmby Moor, in lieu of ..... *S*	2	0	0
26	Kirby Knowle..... *S*	2	8	9

London.

Sep. 2	Wimbledon, St. Mary's..... 2*S*	10	8	10
	Wimbledon, Christ Church ..... *C*	7	5	10
Nov. 20	Hackney Church Fund..... *A*	25	17	9

Durham.

Oct. 3	Harton ..... *S*	1	15	0
7	Newburn ..... *O*	3	18	0
Nov. 3	Whitworth ..... *O*	1	0	0
19	South Shields ..... *S*	10	0	0
28	Newburn ..... *O*	4	7	6
Dec. 2	Darlington, St. Paul's *O*	6	7	9

Winchester.

Oct. 9	Rotherhithe, St. Barnabas ..... *O*	1	0	0
17	St. Ouen, Jersey..... *S*	2	2	0
Nov. 6	West Cowes, Holy Trinity, in lieu of... *S*	2	2	0
8	Kennington, St. Mark's ..... *O*	8	18	10
12	Kingston (Isle of Wight) ..... *S*	0	11	2
13	St. Brelade, Jersey, in lieu of..... *S*	0	10	0
25	Swanmore ..... *S*	4	0	0
Dec. 9	Mitcham ..... *O*	5	18	6
15	Byfleet ..... *O*	2	9	10

Bangor.

(*No remittance.*)

Bath and Wells.

Sep. 4	Stoke Courcy ..... *S*	2	9	11
4	Staple Fitzpaine-cum-Bickenhall with Orchard Portman ... *A*	3	0	0
Nov. 18	Drayton ..... *S*	0	18	6
25	Keinton Mandeville *S*	0	15	0

Carlisle.

Oct. 7	Crosby Ravensworth *O*	1	13	4
Dec. 4	Staveley..... *O*	2	5	2

Chester.

Oct. 7	Dalton, St. Michael and All Angels..... *O*	£2	4	0
Nov. 7	Bredbury ..... *O*	9	5	0
21	Scarisbrick, St. Mark's *S*	6	3	0

Chichester.

(*No remittance.*)

Ely.

Sep. 16	Bradfield Combust... *S*	1	7	0
Nov. 18	Coates ..... *S*	3	17	0
27	Cambridge ..... *A*	72	5	3
Dec. 3	Dunton ..... *S*	2	6	0

Exeter.

Sep. 19	Babbacombe ..... *S*	7	10	0
Oct. 14	Sandford Harvest Thanksgiving ..... *S*	5	3	0
Nov. 15	Botus Fleming ..... *S*	1	10	0
18	Camborne ..... *O*	2	2	0
21	Lustleigh ..... *S*	1	13	0
27	Ashburton ..... *A*	3	10	0

Gloucester and Bristol.

Oct. 3	The Lea ..... *O*	1	0	0
7	English Bicknor ..... *S*	6	2	6
	Staunton ..... *O*	4	9	0
10	Poulton..... *S*	2	0	4
17	Gloucester, St. Mark's..... *S*	2	3	3

Hereford.

Sep. 12	Longtown..... ..... *S*	1	14	6
Oct. 3	Welsh Bicknor ..... *S*	2	0	0
9	Hereford Archdeaconry ..... *A*	10	0	0
Nov. 17	Quatford ..... *O*	2	0	0

Lichfield.

Oct. 20	Wolstanton Harvest Thanksgiving ..... *S*	7	9	6
Nov. 6	Alberbury ..... *O*	3	0	0
11	Horninglow..... *O*	2	12	6
13	Dresden ..... *O*	1	10	0
18	Aldridge Harvest Thanksgiving ..... *S*	3	8	8
20	Smethwick, Old Church ..... *O*	8	11	8
Dec. 4	Biddulph Moor, Christ Church ..... *S*	1	7	0
5	Stapleton ..... *O*	1	5	0
10	Wrockardine Wood *S*	1	11	6

Lincoln.

Sep. 30	Ravendale ..... *S*	3	14	0
Nov. 20	Appleby ..... A	2	12	6
Dec. 5	Great Grimsby, St. Andrew's ..... *S*	2	12	3
12	Perlethorpe..... *O*	2	15	0
13	Tetney..... *O*	2	0	6

Llandaff.

Oct.	30	Matherne Harvest Thanksgiving.....*S*	£1	16 10
Nov.	4	Llanishen.....*S*	1	12 3
	5	Llangwm Harvest Thanksgiving.....*S*	0	17 4
	27	Penrhos .....*O*	0	10 6
Dec.	10	Ewenny .....*O*	2	2 0

Manchester.

Nov.	17	Swinton .....*O*	2	13 10

Norwich.

Oct.	1	Boughton.....*S*	2	14 2
	9	Hardingham .....*S*	3	0 0
	15	Little Glenham Harvest Thanksgiving*S*	1	1 0
Nov.	4	Gateley .....*S*	1	9 6
		Brisley .....*S*	1	11 8
	26	Forncett St. Peter's *S*	1	5 0
Dec.	8	Bright Waltham.....*S*	1	3 6

Oxford.

Oct.	16	Coddington .....*O*	1	18 0
Nov.	11	Henley-on-Thames *A*	3	2 0
	13	South Weston .....*O*	0	10 6

Peterborough.

Sept.	4	Peterborough, St. Mark's .....*S*	4	17 6
Oct.	18	North Kilworth Harvest Thanksgiving*S*	1	0 0
	22	Harby .....*O*	0	12 9
Nov.	4	Kettering, St. Andrew's ..... *O*	1	4 3
Dec.	3	Barlestone .....*A*	2	6 0

Ripon.

Sept.	23	Lockwood .....*S*	4	18 10
Nov.	1	Cleckheaton, St. John's .....*S*	5	9 0
Dec.	10	Kirkby Overblow ...*S*	2	1 0
	11	Forcett .....*O*	1	3 1

Rochester.

Sept.	24	Great Saling .....*S*	3	7 6
Oct.	6	Hockerill, All Saints'*O*	5	0 0
Nov.	3	Sydenham Church Union .....*A*	24	0 6
	22	Wethersfield Harvest Thanksgiving ...*S*	2	3 0
Dec.	9	Fyfield .....*S*	1	19 7

Salisbury.

Nov.	27	Blackdown .....*S*	1	2 0
Dec.	5	Wishford .....*O*	1	0 0

St. Asaph.

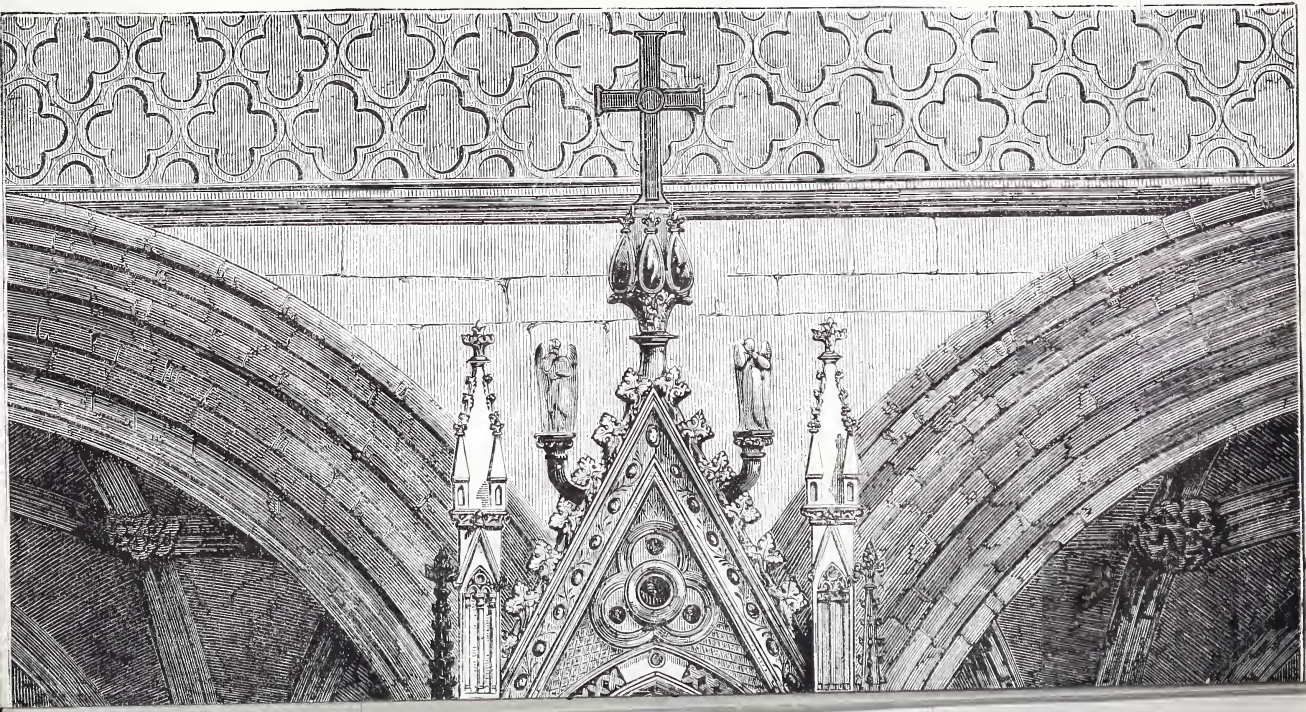
(*No remittance.*)

St. David's.

Sept.	4	Kidwelly .....*S*	£1	2 4
		Haverfordwest, St. Martin .....*S*	2	10 2
	6	Llangwm .....*S*	1	10 0
		Llangenny .....*S*	2	4 1
	10	Cardigan, St. Mary's*S*	5	16 0
		,, St. Issel's*S*	2	10 0
	17	Bangor (Aberystwith).....*S*	1	7 0
	20	Llanfair .....*O*	1	0 0
	23	Eglwys Cummin ...*S*	0	10 0
	26	Castle Martin .....*S*	1	10 6
Oct.	4	Wiston .....*S*	1	9 0
	9	Oxwich.....*S*	1	2 4
		Nicholaston.....*S*	1	7 2
		Cosheston .....*S*	4	10 0
	11	Llanddewi .....*S*	1	12 3
	13	Carew .....*S*	2	12 6
	15	Llangwyryfan .....*S*	2	4 2
	17	Penmaen Harvest Thanksgiving.....*S*	2	14 7
	18	Llanganten Harvest Thanksgiving.....*S*	1	0 9
		Llanddewy - r - ciom Harvest Thanksgiving .....*S*	0	19 1
		Swansea Parish Church.....*S*	11	3 0
		,, St. James's Chapel of Ease...*S*	10	0 2
	20	Llandugywydd .....*S*	3	11 6
	21	Kilrhedin .....*S*	0	12 6
	23	Ferryside, St. Thomas Chapel .....*S*	4	3 11
	24	Angle .....*S*	1	10 0
	25	Gladestry .....*S*	2	3 7
Nov.	1	Llandyfriog .....*O*	1	0 0
	6	Llangendeirne .....*S*	1	5 0
	7	Penrice .....*S*	0	12 0
	8	Silian Harvest Thanksgiving .....*S*	1	1 4
		Llanwnen.....*S*	1	1 9
	10	Landilo-faur Harvest Thanksgiving.....*S*	20	10 9
	11	Llanfihangel-ar-Arth*S*	1	2 0
		Glasbury .....*O*	4	12 6
	14	Tremain .....*S*	1	0 0
	15	Gwenddwr and Crickadarn.....*S*	1	11 6
	21	Disserth Harvest Thanksgiving.....*S*	6	0 0
	24	Bangor.....*S*	1	8 0
		Henllan .....*S*	1	5 0
	25	Sketty .....*S*	3	15 0
	27	Llanlleonvil .....*O*	2	14 6
	28	Llanvihangel - Abergwessin .....*S*	1	0 4
Dec.	3	St. Thomas, Haverfordwest .....*S*	2	0 0
		Llanddarog.....*O*	1	0 0
	13	Trelech-ar-Bettws...*S*	0	12 6
	15	Llan - Gasty - tal-y - Ryn .....*S*	2	15 6

Worcester.

Oct.	17	Upton-on-Severn, The Good Shepherd ...*O*	1	15 0
Dec.	1	Acocks Green ... *O*	5	0 0



The Church-Builder.

No. L.

Mr. Skidmore on the Origin of certain Forms of Architectural Ornament.

N the last day of February, Mr. Skidmore, of Coventry, delivered a Lecture at the Royal Architectural Museum, not, as the terms of the announcement seemed to convey, on metal work, but, as it turned out, on a theory which Mr. Skidmore has started, that certain of the usual architectural forms of ornament, both Classical and Gothic, are derived from types of design in the precious metals.

We shall not attempt merely to report Mr. Skidmore's lecture, but shall endeavour to state his theory in our own way.

Mr. Skidmore first pointed out the extent to which precious metals were accumulated by the kings and nobles of ancient days, when people did not invest their wealth in profitable commercial enterprises, but stored it up in their treasure-houses against the time of need. We sometimes calculate how much the cost of the Crimean War would weigh if it were all in solid gold, but in those days kings kept the solid gold in readiness for a war, and accordingly the ancient records speak of talents (i.e. roughly speaking, hundredweights) of gold and silver, where we speak only of ounces.

Instead of leaving these masses of precious metal hidden

in strong rooms, the ancients made a show of their wealth by having large portions of it manufactured into articles of display. The beds (or couches) of Sardanapalus, the beds of gold and silver of Esther's King Ahasuerus, besides their profusion of gold and silver cups and vessels, show the use of the precious metals in domestic furniture; the golden image of Nebuchadnezzar and other colossal golden statues mentioned by ancient writers prove the use of the precious metals in statuary; the description of the Tabernacle of the Israelites, the sockets of silver and capitals of gold to its cedar pillars, and the accounts of other ancient temples, prove their use on a large scale in architectural ornament. Among the very latest discoveries in Mr. Wood's excavations of the Temple of Diana at Ephesus is one which indicates the plentiful use of gold in the decoration of the temple. One fragment of stone was found, composed of two astragals, between which a narrow strip of lead was doubled in, in the fold of which was inserted a narrow strip of gold, which formed a fillet of gold between the astragals. Plugs of lead are not unfrequently found inserted in the stonework of ancient architecture, probably for the purpose of fastening these metal ornaments. The golden shields of King Solomon's guards indicate another use of the metal; and the surrender of these by Hezekiah, and the stripping of the golden plates off the temple doors and pillars, to satisfy the rapacity of Sennacherib, are an indication of the way in which these costly decorations were reconverted, as it were, into currency on a great emergency.

In mediæval times also the precious metals were much more largely used for artistic purposes than in more modern days, for cups and vessels, and ornaments for domestic display; and still more largely for objects of ecclesiastical use, shrines, frontals, and retables, candelabra, eucharistic vessels, book-covers, &c., &c.

This use of the precious metals on a very large scale in ancient decorative work being established, Mr. Skidmore's next point is that the best artists would always be used for designing in the most costly materials, and that their designs would set the fashion to other workers in inferior materials; in other words, that the forms designed by these great artists in the

precious metals would afford the types which would be imitated in all other kinds of ornamental design at the period. This *à priori* reasoning is supported by what we know to have been the fact in the mediæval period, that the introduction of novel forms of design is always seen first in the smaller and more costly works of art.

Mr. Skidmore then, out of his experience as a practical goldsmith, tells us what are the forms into which gold is, from the necessities of the case naturally worked. Gold is very valuable, so that even in the old times when Eastern kings heaped it up by talents (hundredweights), still it was not used in the arts in solid masses. Its ductility and tenacity made it possible and natural to use it especially in two forms, in thin plates and in fine wire. Suppose an artist has to ornament a capital of a temple column with gold, how will he proceed? The earliest pillars were trunks of trees, and one of the earliest forms of ornamentation of their capitals was derived from the foliage of trees. Suppose the artist desires to ornament a capital with foliage, gold being his material. He will not cast a capital in solid gold, he will make a core of wood or stone and apply his gold. How will he do so? Mr. Skidmore takes a thin plate of metal cut to the outline of a leaf, and suggests that he would apply such leaves to his solid core. But the thin leaf of metal wants rigidity. The universal way of attaining this rigidity is by hammering a hollow moulding round the margin of the plate; a similar hollow down its middle completely effects the object, and at the same time represents the projecting rib of the leaf-stalk. But a series of such golden leaves applied to a stone or wooden core would give us a form of capital with which we are very familiar in stone architecture. Mr. Skidmore exhibits drawings of some ancient royal crowns, formed of a rim of gold with four long slender curved leaves of gold rising from them. Take half a dozen such leaves and apply them to a core of suitable shape, and we should have another familiar form of early stone capital.

Again, gold wire is manufactured by being drawn through a hole in a plate of steel; the very process makes the wire fall into natural spirals, and suggests one form in which it may be ornamentally used. Accordingly we find that spiral forms

occupy a very large part in designs for filagree work, and thus a taste for design of that character is gradually formed, and carried out in other materials. Look at the style of ornamentation of the Celtic school, which we find in Irish and early Anglo-Saxon illuminated MSS., and on what are called Runic stone crosses, with the spiral and interlaced ornament. That is precisely the type, Mr. Skidmore says, of gold ornamentation; —and the ancient Irish were famous for their abundant use of gold in artistic designs, many of which have come down to the present day.

Another style of design arose out of the nature of the material. Take a thin plate of gold and press it upon a filagree pattern, and you produce a new design very likely to take the fancy which was accustomed at once to the use of plates of the metal, and to the filagree patterns. Mr. Skidmore takes two or three pieces of iron, bent into a partially spiral form, and presses a sheet of lead (in the absence of gold) upon them, and so he presents a form which is exactly that of the Ionic capital. He takes another group of these wires and presses a plate upon them, and produces a form very like familiar forms of gothic foliage. Owing to the ductility of gold, embossing has always been a favourite way of ornamenting it. Mr. Skidmore gives a simple illustration of it, by taking a small plate of metal cut roughly with shears to the shape of a leaf, he takes the usual goldsmith's tools, and hammers a few hollows into its lobes, and turns it round to us, and we at once recognize the conventional Tudor leaf.

Again, Mr. Skidmore reminds us that works in the precious metals were largely enriched with precious stones. He shows us the ways in which these stones are set by the goldsmith in a setting of metal, and then applied to the parts which are to be ornamented with them. But next he takes casts from the Decorated ball-flower carved in the hollow moulding of a pillar or string-course, and shows that it is exactly a reproduction on a larger scale of an uncut precious stone in its setting. Moreover he shows us from Salisbury Cathedral an example of not a round, but a faceted stone in a similar setting, which cannot possibly have had any other intention than to imitate a cut gem.

The theory is a very ingenious and a very interesting one. We think Mr. Skidmore has established that the forms of design in the precious metals have had an influence on the forms of design in architectural ornamentation, and we commend the subject to further research and consideration. But when Mr. Skidmore suggests that a study of the forms of ornamentation in the precious metals may help us to novel forms of architectural ornament, and may lead us on to the new style of architecture whose advent we are all craving after, we take leave to differ from him. It is not in the study of architectural ornamentation that we shall find a new style of architecture, it is in an adaptation of the principles of architecture to our modern wants; and in the minor matter of architectural decoration, we should deprecate going back to metallurgic forms; even if we admitted Mr. Skidmore's theory more unreservedly than we do we should still insist upon the study of natural leaves, not of goldsmith's leaves, and the use of forms suited to granulated stone, not the imitation of those which are suitable to tough and ductile metal.

The Exeter Reredos.

IT is many years now since the legality of the use of a sculptured reredos was tried in the case of Bedminster, and, as we thought, settled for good and all. Since that time reredoses of a similar character have been introduced into many of our cathedrals, and into hundreds, perhaps thousands, of our parish churches; and the whole Church of England, as we thought, had adopted them; certainly clergymen and laymen of all "schools of thought" in the Church of England have adopted them, as allowable and laudable applications of the art of sculpture to the service of religion, as appropriate accessories to the Holy Table, which forms the ritual and artistic "point" of a church.

Archdeacon Phillpotts, however, has thought proper to raise the question anew in the case of the Reredos lately erected in Exeter Cathedral. There does not appear to be anything special in the design of the reredos to call for an exceptional

objection. When we remember that the Rev. Archibald Boyd is the Dean of Exeter, we should anticipate that there was not likely to be anything of an unusually "ritualistic" character in a work which had necessarily received his sanction. The question seems to be broadly raised whether the use of "images" is sanctioned by our ecclesiastical laws. The words of the Bishop's citation set forth that Archdeacon Phillpotts has presented a petition praying the Bishop to exercise his power as Visitor "to inquire into the recent erection of a reredos in the choir of the cathedral church, with certain images thereon, not being on any tomb or on any painted window, such erection having been made, as alleged by the petitioner, without the Bishop's consent, and the images aforesaid so placed being in themselves contrary to the laws ecclesiastical of this realm, as the petitioner, when called upon, alleges he is ready to prove; and further praying, that on such proof being made clear to the Bishop's satisfaction he would order the removal of the images aforesaid, and the substitution of the Ten Commandments in their stead."

One word first about the supposed requirement that the Ten Commandments should be set up on the east wall of the chancel. We believe it to be an error. The Canon requires that they shall be set up at the east end of the "church," which we believe means the east end of the nave. There are examples, a little subsequent to the date of the Canon, of the Ten Commandments being painted in black letter on the east wall of the nave, and on the south wall of the nave, but we are not aware of any old examples on the east wall of the chancel. In these days when every frequenter of churches who can read possesses a Prayer Book, there is not the same reason there was in old times for the Creed, the Lord's Prayer, and the Ten Commandments to be set up in church that all might read them there.

We give a woodcut of the Reredos, from the *Builder* of January 3rd, which will enable our readers to form a judgment for themselves, not of the technical legality of the reredos, but of the common-sense question whether there is or is not anything objectionable about the particular design.

It will be seen that the general design is not materially

different in character from many other reredoses which have been erected without a question. The three sculptured subjects, the Transfiguration, the Ascension, and the Descent of the Holy Ghost at Pentecost, are unobjectionable. The enclosure of the ascending figure of our Lord in an aureole is the mediæval mode of treating the subject from the 9th down to the 16th century; and has no superstitious meaning. In some other respects the conventional mediæval mode of treating the subjects has been departed from so as to avoid possible cause of objection; e. g. in both the Ascension and the Descent of the Holy Ghost, it was usual to make the Blessed Virgin a conspicuous figure in the foreground of the design.

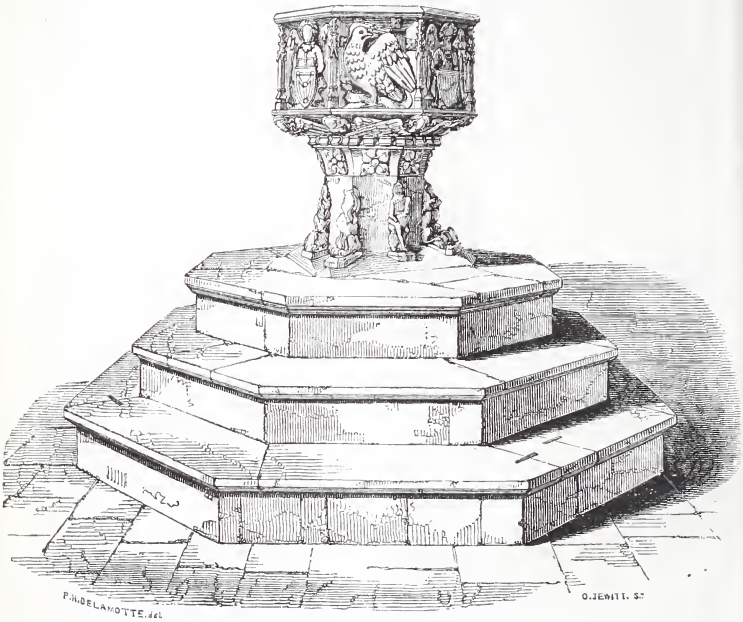
Baptismal Fonts.

IN former Numbers of the *Church Builder* we have given illustrations of Baptismal Fonts of the Norman, Early English, and Decorated periods; we conclude the series with two examples of fonts of Perpendicular date. We find fifteenth century fonts of very different forms, but the typical design is that which is represented in our two woodcuts,[1] viz. an octagonal bowl, with panelled sides, supported by an octagonal shaft, also panelled, standing on an elevated base of several steps.

In the designs of this type the artist has most fully satisfied the requirements of a baptismal font. Baptism is one of the two great Sacraments of the Church of Christ; it is the Sacrament of admission into the Church; and so the font was placed at the lower end of the church, near the entrance; but it ought to be made conspicuous, and this is accomplished by raising it aloft on a little platform of steps, as the altar, which symbolizes the other great Sacrament, is elevated at the east end of the church on a dais approached by steps. Again: the font, which serves so sacred a purpose as to be the "Laver of Regeneration," ought to be richly and significantly adorned. Accordingly, we find these Perpendicular fonts are often richly

[1] For whose use we are indebted to the kindness of Jas. Parker, Esq., of Oxford.

sculptured with significant designs—the Evangelistic symbols, as in the Wymondham example; the Seven Sacraments, as in that from East Dereham; the emblems of the Passion, &c. The risers of the steps are also often enriched with panelling, as in the East Dereham example. The carving was often also still further enriched with colour and gilding.

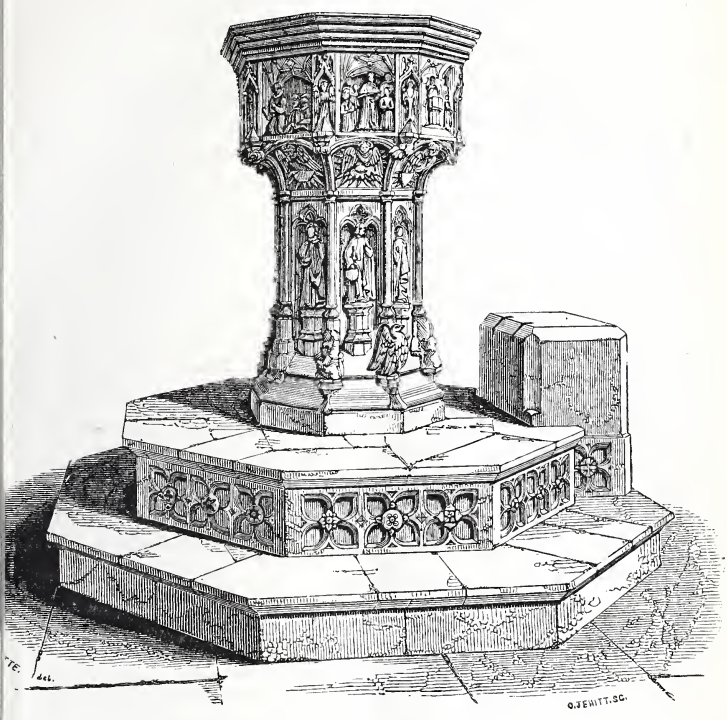


Font, Wymondham, Norfolk.

The low font-cover of earlier centuries is often developed in this period into a lofty canopy of honour of carved tabernacle work, with the intention and effect of giving still greater conspicuousness and dignity to the "instrument" of baptism, as at Sudbury, Suffolk; Worsted, Norfolk, and many other places. Sometimes this idea of a cover of tabernacle work has been further developed, and a kind of wooden tabernacle erected, within which the font is enclosed. There is a fine example of

this at Trunch, Norfolk; and another, not so fine and much mutilated, at St. Peter Mancroft, Norwich.

This canopy of honour, developed into a tabernacle for the font, will help us to understand the intention of the baldacchino



Font, East Dereham, Norfolk.

over the altar. The intention was the same in each case. The font-cover was intended, partly for use, to protect the water which was left in the font; and partly for symbolism, to mark the dignity of the Sacrament of Baptism. The baldacchino was also intended partly for use, to protect the altar and the elements upon it from the dropping of dust and condensed vapour from the roof above; and partly for symbolism, to mark

the dignity of the Sacrament. The construction of a place at the font for the chrismatory, and of a pyx in the tabernacle for the reserved Host, are distinct additions to the main idea. In our modern restorations we have adopted the canopied font-cover, and there would be as much appropriateness and as little superstition in adopting the altar canopy also.

Mr. Barry's Lectures on Architecture.

MR. E. M. BARRY, R.A., who has succeeded Sir G. G. Scott as Professor of Architecture at the Royal Academy, delivered his first Lecture on the 5th of March. The following extracts from it, which bear upon Gothic Art and upon Ecclesiastical Architecture, will be interesting to our readers:—

"In entering upon the object of these lectures, it must, I fear, be admitted that the prospect before the architectural student has never been more beset with perplexity than at the present moment, when so many difficult problems are daily pressed upon us for solution.

"What form is our art to assume? On what styles of past days is it to be based? or, is it to be altogether new? In what way are modern scientific discoveries to be dealt with? Is an architect to be a sculptor and a painter also before he can be termed a true artist? These are only a few of the controversies which will readily occur to your minds as now calling for consideration, while, over and above them all, voices are loudly heard proclaiming that our whole system of architectural practice must be revolutionized, and that success will best be achieved by deposing the architect from his post of supremacy in favour of a commune of workmen.

"Many signs of the times point to a disorganization of public taste, leading to an indifference to what is good or bad in architecture; and it daily becomes more necessary to find some resting-place on the true principles of art.

"If we look around on the state of architecture generally among civilized nations, we must be struck by the fact, that all over the world a period has occurred when its productions have

ceased to display the higher artistic qualities formerly inherent in them, as if they had been suddenly paralyzed by some fatal disease. In our own country we can trace the wonderful progress of Mediæval art from the days of Harold to the time of the Edwards, and thence by a process of decline to its fall in the Tudor reigns. We have since seen revivals, both of Classic and Mediæval types, and of these I must hereafter speak a little in detail. It is certainly difficult to assign the reason why, up to a particular time, it appears to have been natural for men to love and achieve beauty in their works; while, in these later days, ugliness would seem to be the common heritage.

"We know that, formerly, every detail of architecture was replete with interest, as if by instinct, so that the very hinges of doors were works of decorative art. This, moreover, was not done, as it might be done now, in exceptional cases, but it was the rule. The men who carried out these works were evidently penetrated with the spirit of their art; and it was as natural to them to work gracefully as it is to the modern workman to create useful ugliness. This difference of spirit dates chiefly from the discovery of printing and the Reformation, which encouraged freedom of thought, and opened to the intellect of mankind paths till then closed or little frequented.

"We cannot suppose that the sum total of human intelligence decreases as years roll on and the world grows older; but may it not be that we shall find the explanation of the apparent decline of the artistic faculties in the diversion of force occasioned by the devotion of the intellect to other lines of thought and achievement? In past times the want of facile means of communication kept the bodies of men rooted to the spot where they were born, and the absence of intellectual freedom closed to their minds those spheres of usefulness which are now open to all.

"Abbeys and cloisters contained recluses, who, in separating themselves from the world, were glad to devote themselves to those artistic pursuits, such as architecture, painting, sculpture, music, illumination, embroidery, and the like, which would add to the splendour of the Church and its services, and would be free from any suspicion of heretical free-thinking.

"The pursuit of learning has had an opposite effect. It has

prevented the intelligence of the world from being concentrated on any one subject, or group of subjects, and it has caused the great mass of the people to care more for philosophy and science than for art."

We take leave to throw out a remark or two upon Mr. Barry's reasons for the decay of taste. He seems to propound the theory that artistic taste and intellectual activity are antagonistic, or, at least, incompatible; as he himself expresses it, "the decline of the artistic faculties is found in the diversion of force occasioned by the devotion of the intellect to other lines of thought and achievement." And he illustrates the theory by asserting that the recluses in the "abbeys *and* cloisters" were glad to devote themselves to artistic pursuits, "which would be free from any suspicion of heretical free-thinking." And he dates the difference of spirit from the discovery of printing and the Reformation, which encouraged freedom of thought, &c. Now, Mr. Barry knows perfectly well that the practice of architecture and the other fine arts was by no means confined to the recluses who lived in "abbeys *and* cloisters;" and he ought to know that there was intense energy of intellect in all lines of thought and research in the cloistered scholars of the Middle Ages, and that the Mediæval Church allowed them great freedom of speculative thought and expression.

Again, Mr. Barry dates the decline of taste from the discovery of printing and the Reformation, which encouraged freedom of thought and opened up new lines of intellectual pursuit. But he has himself, a few sentences previously, dated the decline of Mediæval Art as beginning with the Edwards and reaching its fall with the Tudors.

We would ask Mr. Barry, again, whether the period of Greek Art was marked by defective intellectual energy and freedom? and yet again, whether the present revival of taste (at least to the extent of admiring what is beautiful and desiring to produce it) is not coincident with a period of intense mental activity and exceptional boldness of speculation? The phenomenon of the temporary decline of the æsthetic faculty is by no means limited to England during the last three or four centuries; it occurs over and over again in the history of mankind. If Mr.

Barry desires to throw any light on its causes, he must take a wider basis of induction than he has done in this Lecture, and he must obtain a more correct view of the facts of each particular example than he has here displayed.

We give another extract on the architectural revival of the present century :—

* * * *

"In nothing has our time been more remarkable than in the impetus given to archæological inquiries, and there are now few parts of the country which do not display results of the activity of those who have interested themselves in the architectural remains of past days.

"This archæological taste has found its chief vent in the very remarkable revival of Mediæval church architecture which the present century has witnessed, and to which I shall have to return in my next lecture. A movement partly theological, partly archæological, has covered the country with restorations, and new works carried out in the spirit of restorations. The expenditure on our cathedrals and old parish churches has been enormous, and besides this, new Gothic churches, schools, and buildings, chiefly ecclesiastical, have arisen, as if by magic, around us.

"This circumstance is the more remarkable when we contrast with it the comparative apathy on such subjects, of France, and the continent of Europe. It is also noticeable, as having occurred at a time when free thought is pushed to its utmost limits, and when, in most things, men are little apt to regard the past with unquestioning reverence.

"If we ask, however, how far the revival movement has forwarded the interests of art, the answer is not quite clear, and probably the time is hardly come when a complete answer can be given. A great measure of success has doubtless been obtained from an archæological point of view ; but it may be hoped, rather than asserted, that a greater insight has been gained into the true principles of architecture, which may lead it to progressive glories hereafter, such as those that have been chronicled in the past. To critical observers, who regard this state of things with impatience, and are ever calling for novelty and revolution, it may however be suggested that a knowledge

of the past is the best education for progress in the future, and that after the period of artistic darkness which marked the commencement of the present century, it was inevitable that any earnest revival should assume an archæological complexion. It may be that this powerful force has now spent much of its power; and it is certainly difficult to see how revivalism, pure and simple, can go much further than it has already done; but the question still remains whether our art in the future is to be based on Mediæval principles, to which alone some would bid us look for the secret of success.

"If this is to be the case, it follows that no other style should be cultivated. Is this a conclusion that can be accepted, with the evidence around us of what the revival has done for us? Is it consistent with the development of the sister arts, in all their fulness in connexion with architecture? May it not rather be due to an exaggeration of that archæological study of which we have been treating, pushed beyond the point at which it ceases to act as a trustworthy guide? It is the more necessary to guard against the fascinations of a purely archæological view of architecture, from the circumstance that our Mediæval revival has been from the outset very much mixed up with questions of religion and ritual. Those matters can of course be only barely alluded to here; but it is necessary for the student to keep them in mind, if he would understand clearly the history of the powerful movement to which reference has been made.

"Architecture has in all ages been intimately connected with the religions of mankind, and the great monuments which remain to us are for the most part the result of the devotional feelings of those who erected them. Thus we have the tombs and temples of Egypt and India, the temples of the Greeks, and the cathedrals of the Middle Ages. It was natural, therefore, that any great religious revival should show itself in our architecture. In addition to this ecclesiastical influence, there has also arisen a keen desire to inquire, more minutely than has hitherto been usual, into daily details of past history, and historians have sought to give us careful pictures of the manners and life of olden times. No one pursuing such researches could neglect architecture, which yields the most valuable results,

when studied, in connexion with the history of people and countries.

"It will thus be seen that to archæologists architecture offers a very storehouse of treasures, and that, in that great study of mankind which we call history, the architect, the antiquary, and the historian work hand in hand."

On the Use of the Lathe in Architectural Works.

E quote from the *Building News* part of a paper, full of curious information, which will, we doubt not, be new to most of our readers, as to the great extent to which, in ancient as well as in modern times, the Turner's art has been used in the production of architectural ornament.

"The lathe has, undoubtedly, become one of the most important among our mechanical forces; its concentration of power, its steady momentum, its perfect precision, have made it invaluable; and it is now applied with equal ease to stone, marble, rough iron, and steel—to mouldings and foliage, and, at the same time, to the rounding of colossal blocks. Sir Gilbert Scott believes that this process of manipulation was familiar to the ancients, and used by them in the moulding of their mighty columns; but, be this as it may, no modern age can vie with the present in its turnery as applied to architecture. Signal instances are displayed in the Hyde Park Memorial to Prince Albert; at the St. Pancras Station of the Midland Railway, and in numerous metropolitan churches; and it has been proved that such materials as the Westmoreland porphyritic granite, and the syenites, with serpentines and simple porphyries, are not less plastic in the hands of the turner than box or maple. The close joints distinguishing the work of the antique builders is attributed by competent authorities to their knowledge of this simplest among machines. Beyond a doubt, the architects of Pompeii employed it, no less than the architects of the Anglo-Saxon race, who carved, by this means, the famous Bishop's Chair at Hereford, and whose descendants can turn either a screw-shaft for the mightiest iron-clad, or a toy which would

not disgrace the traditional industry of China. Of course, the fancy has less play when any apparatus of the kind is employed; but the process is, nevertheless, a fortification of beauty by power, and spares the workman an infinitude of monotonous labour. Though, in the nineteenth century, acquiring a new importance with the aid of steam, it is about the oldest art upon the earth. The potter's wheel of Scripture was a tentative effort in turning; the steam-engine, in many of its essential parts, is but an elaboration of the lathe, which is of more varieties and names than could easily be counted, though the principle is everywhere the same. Not, however, to dwell upon details with which our readers are, doubtless, familiar, we may notice a few of the services which this engine, in its different adaptations, has rendered to art. It may be broadly assumed that nearly all solid objects, in which the circle, or any of its modifications, can be discovered, are offsprings of the lathe, which has a capacity for producing an endless number and variety of forms. Without it, there would be no outlines of beauty in porcelain; no perfect joinery; no veneering, unless of the costliest description; no ornamental shell-engraving. Horn and ivory, except in tedious Chinese workshops, depend upon the lathe for being wrought into fanciful patterns, as does tortoiseshell. Then, in the category, follow meerschaum pipes, amber mouthpieces, jet, alabaster, slate, and marble, besides gems—rubies and diamonds especially. But it is particularly in its relation to architecture that the art of turning is now to be considered; and the first remark to be made is, that a great revival, so to speak, of the lathe is taking place; the mouldings and foliage of ancient works have been reproduced with a fidelity almost beyond the reach of criticism. The lathe, in building, is not a mere instrument of decoration, any more than it is in the elaboration of machinery, or the hollowing, from solid masses, of heavy guns. The machinery employed here is, of course, far different from that used in the mere manipulation of soft wood; the tools that will finish to perfection a bit of Tunbridge ware would shatter in an instant upon contact with a granite monolith from the Isle of Mull. The weapons, so to describe them, employed upon this material from the quarry, need to be even more powerful than those essential to

the turning of iron and steel. In the rounding of columns, in the cutting of stones for arches, in planing for terraces, in the mathematical exactitude of angles, joints, and apexes, the Egyptians must have made use—as, indeed, is illustrated by their mural paintings—of this apparatus with consummate effect, and, of course, they attributed its invention to the gods. We see it in the labour of their slaves; we have it in the sculptured tablets that commemorate the building of Thebes; traces of its action are to this day visible, even on the painted columns and capitals of Dendera; and the Father of History himself mentions that it polished the pillars of Philæ. It is impossible to go back into history far enough to lose sight of the lathe. The very song of the Psalmist, in a rapture, declares a woman's arm to be so round that it might have been rounded by a turner—*Tam rotundus ac si tornatiles vel Torno politæ existerent.* The cedar, the gold, the silver, the costly stones of the Temple, were turned. It is certain that the Greeks and Romans resorted to this facility in the erection of their shrines and dwellings, and that the lathe was brought into play, not merely for the shaping of marble blocks, whether circular or square, but in assisting the sculptor at his task, though the wheel-driven chisel never superseded the chisel in the artist's hand, so that we need not fear lest the white image that glistens in the gallery of statues is no more than a machine-made Psyche, after all. In later days, Palladio and Vignolle took advantage of the idea, which Puget, of Marseilles, had adopted at a still earlier period; and the turner's handicraft was perceptible in nearly all their works—in colonnades, in balustrades, in ornate gables; nor did Michael Angelo himself disdain the help of the lathe, in the execution of that which Mediæval architects were wont to call Profile, but which, in later times, came to be called Relief;—all parts, indeed, prominent, whether square, round, straight, or curved. The great architect Aviler affirms that, in every contour of his turned work, when he was building with the alliance of the lathe, there was the expression of a geometrical principle; and, indeed, the remnants of his labours, at Marseilles, Lyons, and elsewhere, appear to justify the boast. It was he who assisted in embellishing numerous façades, unrivalled by any workman-

ship of our age, in the most picturesque of the Low Country cities; but it was not known until after his death, and through his memoirs, how much he was indebted to the art of Turnery. From the base of a Doric column to the pinnacle of a Gothic Church, he threw forth a magnificent variety of forms, some of vast dimensions, others of a delicacy which would have been fragile but for the perfection of the artist's manipulation, 'It is like grinding the high arts in a mill,' he said, as his huge wheel went round; yet he unduly disparaged his own ingenuity. His was an eye to follow and regulate every rotation, and every varying of the tools that were cutting out shapes astonishing in modern studios—modern, that is to say, in comparison with those of the artists whose studios were the valleys of Assyria and Egypt. It was otherwise in Greece, where the turner was first baffled by the necessity of creating a Corinthian capital, although the classic architect Callimachus mastered the difficulty, wrought the Acanthus leaves, curled them into their typical elegance, and, inspired by success, turned architectural ornaments in conventional imitations of wheat-ears, vine-clusters, festoons for triumphal arches, ivy-wreaths, and maiden figures for vestal altars. From his age to that of the men who reared St. Peter's at Rome is a long leap; yet the men who reared St. Peter's at Rome were not the less pupils of those others who built the mighty fane at Jerusalem, and the slighter, though more beautiful shrines of Greece. A Roman tradition exists, indeed, to the effect that St. Peter's is constructed, partly, of materials brought from the monument of the King of Wisdom; but it is unnecessary to search so far. Upon many of the so-called 'torso-columns' are discoverable distinct traces of the same tool-work that rounded the porphyry of the Albert Memorial, and the soft outlines of the Ephesian temple. The altar, especially, is rich in these examples. We seem to be, at once, in the presence of the jewel and the jeweller. All the serpentine traces are obviously due to one symmetrical and geometrical method; there is not a sign of variety between them; they constitute, as it were, a pattern endlessly repeating itself, with inflexible and immaculate precision. Hence, they are probably in the right who insist that they must have been turners' work. Again, half of the alabaster sculpture, whether

in statuary or for embellishment of ambitious mansions, in Europe, and peculiarly that of Florence, Venice, Verona, and Sienna, is turnery, the polish being obtained by means of rasps and files moving with indescribable swiftness, and several other processes; but this material does not properly belong to architecture. In bronze, the hammer and chisel have frequently given way to the wheel, as in the magnificent doors of the Doria Palace, and the gates of the Church at Sienna, which must have been erected piece by piece, though the joining is so close that it has never been detected. The Malachite doors of the Winter Palace, at St. Petersburg, are also specimens of this industry at its highest development. So are those of partridge and peach-wood at Sans-Souci. But, although the power of the lathe is next to irresistible, it cannot be applied with equal success to all materials—especially those which are necessary for building. There are stones, as there are many species of timber, which fly to atoms or shreds under the touch, however well-regulated, of its chisels. Thus, in wood, curls and knots are much in the way, while a block from a quarry, however externally promising, may be soft in the heart, and disappoint the labour of those who were aiming to give it a graceful Gothic shape. In architecture, too, although the Corinthian capital has been attempted with success, the artist has generally preferred to work from Ionian patterns, the curves, mouldings, and flutings of which adapt themselves so readily to the turner's skill. It was a saying of Cosmo de' Medici that an architect, with a quarry, a plummet, a forest, and a lathe, at his command, should be able to produce any number and any magnificence of monuments; and it was a favourite idea in that family of artists that both Pompey's Pillar and Cleopatra's Needle owed their existence to the turner's craft. The red marble of Languedoc was unquestionably fashioned in this manner to supply with pillars many a Pagan edifice; and, indeed, if the Turner's Company were to resolve upon compiling a history of the art they represent, few more interesting books could be given to the world."

The Baldacchino.

THE Arches Court declines to issue a faculty for the erection of the contemplated Baldacchino in St. Barnabas Church, Pimlico. We give the substance of the learned Judge's reasons for this decision, which contain a good deal of antiquarian information on the subject. Viewing the baldacchino ritually as a canopy of honour over the Holy Table, and artistically as a valuable expedient for giving architectural prominence and enrichment to this point in the building, to which all the rest leads up, we regret the decision, which deprives us of a harmless and beautiful church ornament.

"The proposed baldacchino is a handsome marble structure or canopy, with a pointed roof, and three gables pointing different ways, supported by four columns standing apart from the east wall of the church, and would cover the Holy Table, extending about two feet beyond the west side of the Holy Table, leaving sufficient space for the celebrant priest to stand within the canopy on the north and south sides of the table. During the argument numerous authorities were cited by the counsel on both sides in reference to the date of the introduction into the Eastern and Western Churches of altar canopies, the different terms by which they were designated, their form and the materials of which they were constructed, their symbolical signification and their use. As the history of altar canopies is not without a bearing on the first and main question under the consideration of the Court, I will state briefly what appears to me to be the fair result of the historical information before the Court on these several heads. The earliest known instance of an altar canopy in the Christian Church appears to have been one in the Church of St. George at Thessalonica, referred to by Mr. Phillimore, and supposed to have been in use about A.D. 325; and from the representation of it extant, it would seem to have been a canopy fashioned like a cupola or cup reversed, resting on four columns planted at the four corners of the altar, and between the columns were curtains, with steps leading up to the altar. This dome-like canopy was usually designated 'ciborium,' from its resemblance to the bowl of a reversed cup. Altar canopies were subsequently introduced into Italy, and were placed over the high altar, as well as into France and other countries in Western Europe. On the schism between the Eastern and Western Churches the use of the canopy or the ciborium in France was discontinued, but that with side curtains was retained. In later times in Italy the term 'ciborium' was transferred to a tabernacle or diminutive temple erected on the altar, in which was placed a pyx containing the reserved Sacrament, and the ancient canopy is said to have been thence-forward called 'umbraculum' or 'baldacchino,' so called from 'Baldach,' an

old name of Babylon, whence came the stuff or silken material of which such canopies were then principally composed. In England the introduction into general use of altar canopies is referred to a Constitution of Archbishop Peckham in 1279, requiring a tabernacle to be made in every church in future, with a decent enclosure, within which the reserved Sacrament was to be placed in a pyx (2 Johnson's Canons, 464). . . . . Altar canopies in England appear prior to the Reformation to have been principally composed of some stuff or silken material, and so in Italy until the seventeenth century. The altar canopy over the high altar under the dome of the Cathedral Church of St. Peter in Rome is said to have been the first baldacchino constructed in Western Europe of durable material. It may be here observed that, by ancient custom, canopies or baldacchinos are in some countries carried over personages of dignity on state occasions as a mark of respect and honour. Thus a canopy is borne over the sovereign of this country during a part of the ceremony of the Coronation. For the like purpose a baldacchino is carried over the Pope, over Cardinals, and over Roman Catholic bishops in processions. In the *Rituale Romanum* it was ordered that a baldacchino should be carried over the Host when conveyed to sick persons; and on the Feast of Corpus Christi, instituted A.D. 1234 by Pope Urban X., for the special adoration of the consecrated wafer, a baldacchino was ordered to be prepared to be carried over the Sacrament. Baldacchinos are, therefore, with significancy and with consistency, erected over the altars of Roman Catholic churches 'for honour' (as Dr. Harding, in his controversy with Bishop Jewel, says) 'of that blessed Sacrament.' So much for the historical view of the case. I will now proceed to consider it in its legal aspect; and the first question that suggests itself to the judgment of the Court, on this branch of the case, is, whether the baldacchino or altar canopy proposed to be erected in St. Barnabas (which was described by the counsel for the petitioners as 'an extremely rich ornament, covering the whole of the altar, and, in fact, a small house under which the altar stood') is an ornament in the sense in which the term 'ornament' is used in the Rubrics of the Prayer Book, or whether it is nothing more than an architectural adornment or decoration. If it is a Church ornament, unless it is such an ornament as comes within the provisions of the Ornament Rubric of 1662, or would be subsidiary to the services of the Church, as prescribed by law, it is not competent to this Court to grant a faculty for its erection. . . . . It seems to me that the *ciborium*, or altar canopy, as known and used in England at the time of the Reformation, was an ornament or article of church furniture within the meaning of the term 'ornaments' as used in the Rubric of the first Prayer Book of Edward VI. It contains all the characteristics of a church ornament, whether as regards its form, the materials of which it was constructed, its symbolical signification, or the use to which it was applied—to which I have already referred. But as the baldacchino, or altar canopy, proposed to be erected, is to be of marble or other durable material, and not of the materials used in the construction of the altar canopies in use at the time of the Reformation, this further question arises—'Whether a baldacchino or altar canopy of this

description is equally an ornament with the old altar canopies within the Rubric.' In the petition it is described as an architectural adornment for the east end of the church. This is an inaccurate description of it. For if the Holy Table were removed from underneath it, the baldacchino would be there without meaning. It never could seriously be proposed to erect a baldacchino over a vacant space in the middle of the chancel for the sole purpose of adorning the east end of a church. It must, therefore, be taken to be an erection in connexion with the Communion table, and was so admitted by the counsel for the petitioners in argument. If it is an erection in connexion with the Holy Table, it must be either a structure so attached to the Holy Table as to form part of it, or a structure separate from the Holy Table, but in connexion with it. If it were taken as something attached to the Holy Table so as to form part of it, the table with the baldacchino added to it would not be that decent Communion-table required by the 82nd Canon. If it is not to be treated as attached to the Holy Table, but as a structure separate from it, and yet in connexion with it, it is obviously an ornament. . . . . If the baldacchino is an ornament within the meaning of the Rubric, the next question for consideration is whether it is one of those ornaments sanctioned by the first Prayer Book of King Edward VI., and if not, whether it can be shown to be of use as subsidiary to the services of the Church. There is no mention or reference to altar canopies in the first Prayer Book of Edward VI. The only ornaments mentioned in the Communion Service of that book are the Lord's Table, God's Board, or the altar, as it is indiscriminately called, the Corporas, Paten, and Chalice; and the direction in the Rubric following the Prayer of Consecration,—'that the priest shall perform that ceremony without any elevation, or showing of the Sacrament to the people,' is inconsistent with the retention of an ornament which was introduced into this country, and used, as already shown, for the purpose of exhibiting on high the Reserved Sacrament. The contemporaneous exposition of the law to be gathered from the authorities and practice supports this construction of the Rubric. The whole tenour of the discussion between Bishop Jewel and Dr. Harding on the subject of altar canopies and the Reserved Sacrament in 1554, and which has already been referred to, confirms this view. Again, in 1559, Queen Elizabeth, by virtue of her supremacy, issued certain injunctions in matters ecclesiastical, by the 23rd of which directions are given for the taking away and destroying of all shrines, coverings of shrines, trindals, rolls of wax, pictures, paintings, and all other monuments of superstition; and to see that this, among other injunctions, was complied with, certain Commissioners were appointed. From a return made to these Commissioners in 1556, by the churchwardens of 150 parishes in Lincolnshire, which has been published in Peacock's 'Church Furniture,' it appears that in several of the parishes canopies had been found, and were removed by the Churchwardens as monuments of superstition, indicating that at that time they were not deemed to be lawful church ornaments. The Court was urged by the counsel for the petitioners to sanction the erection of the baldacchino, for the purpose of giving greater dignity and honour to the Holy Table in

the church of St. Barnabas; but the honour and dignity to be given to the Communion Table in our churches, I take it, has been provided for in the Rubrics and Canons, and I hold that it is not the province of this Court to issue faculties for the purpose of giving greater dignity or honour to the Holy Table than the simple dignity which is prescribed by the law. After much consideration, I have come to the conclusion that the baldacchino, to authorize the erection of which a faculty is prayed, is an ornament of the church within the meaning of the Rubrics, and as it is not prescribed by the Rubrics, or can be regarded as in any way necessary or subsidiary to the performance of the services of the Church, I decline to order the faculty to issue."

The Relics of Ancient Troy.

GERMAN antiquary, Dr. Schliemann, has long been making excavations on the supposed site of ancient Troy. At length he professes to have discovered at a considerable depth, among ruins of buildings evidently destroyed by fire, articles of silver, gold, copper, and pottery, which he puts forth as being the relics of the world-renowned Homeric Troy. These relics would possess a very great antiquarian value as evidences of the state of mankind at so early a period as nearly 1200 years B.C., and still more popular sentimental value as the relics of the city of Priam. The genuineness of these articles has, however, been challenged. We have had so many literary impostures and antiquarian forgeries in these days that the learned world has become cautious. The alleged discovery we all recognize to be almost too good to be true. Nevertheless, Mr. Charles J. Newton, Keeper of the Greek and Roman Antiquities of the British Museum, who has been to Athens to inspect Dr. Schliemann's collection, gives his opinion that the objects are genuine antiquities and very probably of the date assigned, and leaves us good reason to hope that the learned and persevering German has made a real and most interesting contribution to archæology and history; has settled the long-vexed question whether, after all, there ever was such a city as Troy, whether it was besieged and burnt; and has given us materials from which we can argue with certainty as to the degree of civilization and, to some extent, as to the manners and customs of the Trojan people. Mr. Newton says:—

"I think it right here to state that, from the day I first saw

the photographs of Dr. Schliemann's antiquities and read his narrative, I entertained no doubt whatever as to the genuineness of the objects found, nor did his account of the mode of their discovery suggest to me any doubt as to the truth of his statements. This, my original opinion, has been amply confirmed since by personal inspection of the antiquities; by the opinion of several other experienced archæologists who have seen them; and lastly, by the fact that similar objects in gold and silver, found on the same site, have recently come to light in the Troad. While fully recognizing the authenticity of Dr. Schliemann's narrative and the genuineness of his antiquities, I am not prepared at present to accept his assumption that he has found the site of the Homeric Troy. Doubtless he has a very fair case. He has dug on the undoubted site of the Ilium Novum, on the site which, till the time of Demetrius of Skepsis, the ancients believed to be that of Troy; and on this site, at a great depth, far below the remains of the Hellenic city, he has found remains of a city which has evidently been consumed by fire. But before we can prove that this burnt city was the Homeric Troy, we must assume that the Troy which Homer describes had a real existence; and this is an assumption which, I need not observe, will be disputed by a large number of students trained in the modern school of historical criticism. Therefore I prefer to leave the question an open one, whether Dr. Schliemann has found the site of Homeric Troy or not. But while declining to enter on this vexed and, as appears to me, rather hopeless question as to the site of Troy, I think it right to express my opinion, *quantum valeat*, as to whether Dr. Schliemann's antiquities are of that remote antiquity which we, vaguely groping in the twilight of an uncertified past, called prehistoric; or whether, as has been alleged, they are the work of one of the barbarous races who in comparatively recent times have occupied Asia Minor. Before pronouncing a decided opinion on this point, I could have wished to have had the means of comparing the Schliemann antiquities with some of those collections of prehistoric and barbarous remains which have in recent years been so diligently formed and intelligently classified in Continental museums. These collections I have never had the leisure to study, and therefore in judging of the

Schliemann antiquities my range of comparison does not extend much beyond the limits of the Hellenic world. I think that all Greek archæologists will admit that these antiquities have a decidedly *non-Hellenic* character. So far as I have at present the means of judging, they are *pre-Hellenic*. The evidence which leads me to this conclusion is of two kinds, negative and positive. By negative evidence I mean that there is, in the multifarious collection of objects accumulated by Dr. Schliemann in his excavations, a marked absence of certain classes of antiquities which we associate with the most archaic period of Hellenic art. There is no glass, and if the analysis is correct which has been made of the weapons and implements, there is no wrought bronze, but in its place copper. Pottery has been found in abundance, and with great variety of form, but not one single example of painted or varnished pottery such as is found at Mycenæ, Camirus, Jalysus, Cyprus, Athens, and other very ancient sites. With the exception of the one doubtful instance mentioned by Professor Max Müller, there is no intelligible writing; and in regard to plastic art, though in those rude productions in which Dr. Schliemann recognizes the γλαυκῶπις Ἀθηνᾶ there is certainly an attempt to model a face, whether human or owlish, the conception of the human form as an organic whole, a conception which we meet with at the very dawn of Greek art, nowhere appears. Nor can I detect, as in archaic Greek art, any trace of Oriental or Egyptian influence in any of the ornaments or devices. On the other hand, if we compare these antiquities carefully with the archaic objects which have been found in Rhodes, in Cyprus, in Santorin, and in Etruria, certain resemblances may be detected which can hardly be the result of chance. For instance, a peculiar type of *oinochæ* repeatedly recurs in the Schliemann collection, which I would call the two-necked type, the jug having two necks or throats. In the Cesnola collection from Cyprus were several of this form, and in the small collection of Cypriote pottery in the British Museum is one which, like a large proportion of the Schliemann vases, has the red clay not painted, but wrought by hand-polishing to a lustrous surface, and ornamented, like the Schliemann vases, with incised patterns. Again, the forms of the spear-heads and other implements resemble those found in the most ancient

tombs in Cyprus, and in both cases the analysis of the metal is said to have yielded not bronze, but pure copper. The pottery generally has a strong family likeness in fabric and shapes to that pottery found under the lava at Albano which is reputed to be the most ancient pottery of Italy, and of which the British Museum possesses several examples. Again, M. Burnouf, in his article in the *Revue des Deux Mondes*, recognizes a resemblance between some of the Schliemann vases and the pottery found at Santorin, and which is believed to be of the prehistoric period. I regret very much that at the time of my late visit to Athens I had not the opportunity of examining this Santorin pottery, as it was packed up for transfer to the new house to which the École Française has migrated. I am only slightly acquainted with the prehistoric pottery of Germany, but I have reason to think that, on comparison with that found by Dr. Schliemann, considerable analogies will be found."

The Architectural History of Exeter Cathedral.

By Philip Freeman, M.A., Archdeacon and Canon of Exeter.

THIS valuable work is an expansion of two Lectures on the "Architectural History of Exeter Cathedral," which Archdeacon Freeman delivered to the Archæological Institute at its last year's Meeting. It has this special interest, that it contains the conclusions which the Archdeacon has arrived at, with all his advantages of study of the fabric and access to local documents.

The question has been opened up whether the great towers were originally meant to be west towers, or whether they were from the first intended to occupy the position which they now do, so as to serve as transepts. The Archdeacon believes there is no ground whatever for supposing that they were western towers. What is fatal to the supposition is, that were these towers to have been at the west their western faces would have been adapted to their purpose, and would have rich doors and windows. The towers are fortified castles up to half their height,

with feeble windows and still more feeble doors, and with that exception there is no feature of ornament or beauty in the western faces of the towers. Moreover, Norman work can be traced running westward of the towers. In his opinion the Cathedral was never intended to be shorter than it now is. As soon as the Normans were in a position to carry out their work further they did so. It is important to bear in mind three dates. The foundation of the church might be considered to be about 1100. The completion of the Norman Church was about 1200, and the conversion of the church from its earlier state to the condition in which it now exists was at the beginning of the thirteenth century. As to the extent of the original Norman cathedral, it extended westward as far as it does now, and there is no reason for doubting what the limits of it were. The choir now consists of seven bays. All Norman churches, he believed, alike in England and in France, extended three bays in length, and no more. Those three bays were unquestionably the three bays nearest the towers. When the workmen engaged on the present restoration were planting their scaffold-poles they came upon what were believed to be the remains of the Norman apse at the east end of the first three bays. The Norman church evidently extended no further eastward than that. The Norman church had round arches in the first and second stories, and above it was finished with pointed arches. The appearance of the nave from about 1130 to 1200 was very much like that at Chichester, which was coeval with Exeter. The vicissitudes through which Chichester passed were exactly parallel to those of Exeter. The construction of the Norman cathedral occupied about a hundred years, it being commenced by Bishop Warelwast, and completed by Bishop Marshall, who died in 1206. The cathedral, as planned by Warelwast, consisted of a nave with seven bays, as now; a choir of three bays, and an apse, besides the transeptal towers. The roof of the choir in the Norman cathedral was evidently much lower than that of the present choir, for the workmen had lately discovered the springing of the vaulting of the old choir. Bishop Marshall did away with the apse, and added four bays to the choir. He also added the side chapels. Between the Norman and Norman-Transitional cathedral and the present fabric it is difficult to realize the enormous

change that has taken place. The light and elegant choir was formerly roofed with dark and stern vaulting, and heavy cushion capitals surmounted the piers. The man in whose mind originated the great design of transforming the cathedral was Bishop Quivil. Between the time of Bishop Marshall and Bishop Quivil came Bishop Bruere, who built the Chapter House, and Bishop Bronescombe, who ornamented the side chapel which Marshall had added. Although Bishop Bronescombe had virtually commenced the transformation, the general idea of the cathedral as it now existed was Quivil's. He transformed the first bay of the nave from Norman to Decorated, and that done, it became the type of the whole cathedral, what he was unable to do being continued by his successors. The bishop who built the choir as it now existed was Bytton, who succeeded to the see in 1292. The last fifteen years of the reign of Edward I. were occupied by Bytton in building the choir. It has hitherto been supposed that Stapledon, his successor, built it, but in the first year of Bishop Stapledon the first charge on the fabric rolls is for gilding and painting thirty bosses—just the number of those in the choir—thus proving that the choir must have been built before Stapledon came to the throne.

The Archdeacon's knowledge on these points is derived from contemporary documentary evidence. At Exeter they are fortunate enough to possess a series of fabric rolls extending from the time of Quivil down to 1513. There are 108 of these fabric rolls, and these set out, week by week, the expenditure incurred by the dean and chapter in building operations. These fabric rolls vary in length from 5 ft. to 19 ft. When at Bytton's accession to the throne these fabric rolls had been dropped for a while, it was found that some great work was going on. The last thing put into a church, as a general rule, was the stained glass, and if it were found that Bytton, in the course of his episcopate, was able to put in the stained glass, it was a sign that the building was all but completed. In 1303, the eleventh year of Bytton's episcopate there are entries showing that the cost of the glass for the clerestory was 6*l.* 4*s.* 1*d.*, and for the aisle windows 4*l.* 8*s.* 7¾*d.* Bytton raised the roof of the choir 5 ft. or 6 ft.,

and substituted for the heavier Norman triforium the light arcading which now exists. At the same time he probably threw up the flying buttresses which take the thrust of the choir. From the fabric rolls it appears that the cost of carving the thirty great bosses of the choir vaulting was 5*s.* each. The price of the carving of the corbels, which was much more finished, being much nearer the eye, was 7*s.* 6*d.* These prices should of course be multiplied by from thirty to forty to get at their modern equivalent. Even at that rate, however, skilled labour was cheaper then than now. Although Bytton was the builder, Stapledon was the decorator of the choir. He it was who filled in the windows with stained glass. The windows were ordered in pairs, and all the glasses were at first brought from Rouen. According to the fabric rolls, the glass of the transept and nave windows cost 5½*d.* and 6*d.* per foot. According to the fabric rolls referred to, strikes are not things of such comparatively modern growth as is generally supposed, for there was a strike of the glass-makers of Rouen in 1312, and glass rose a halfpenny a foot. The Archdeacon quotes other items from the fabric rolls of Bishop Stapledon's time, with the view of showing that the decorative features of the choir are due to that prelate. To Bishop Stapledon we owe the unrivalled canopied episcopal throne, which is 57 ft. high, and carved entirely from oak. It was commenced in 1312, and put together in 1316. The fabric rolls give the charge of the wood as 4*l.*, and the cost of the carving as 6*l.* 10*s.* Including a few figures afterwards added, the total cost was about 12*l.* 12*s.* Such a piece of work could not be executed now for less than 2000 guineas. This throne is unique, and was one of the glories of the cathedral. Bishop Stapledon proceeded to build a magnificent reredos and altar. This reredos, which was described in the fabric rolls, was in part constructed of silver, and cost a sum equal to 12,000*l.* of our money.

The nave was Bishop Grandisson's work, although Stapledon had intended to carry it out, there being entries on the fabric rolls showing that he had purchased scaffold-poles, and made other preparations for transforming the Norman nave into a condition harmonizing with that of the choir. His martyrdom in London,

whither he had gone on some business connected with the cathedral, did not prevent his long-cherished work from being carried out. Bishop Grandisson, supported by the Dean and Chapter, set about the work with right good will. From entries in the fabric rolls, it appears that the cost of the great columns of the nave was 10*l.* 10*s.* each. The fabric rolls are quoted frequently to elucidate the history of the transformation of the cathedral, and the items and details enumerated are found to tally exactly with the several portions of the fabric concerned. The Archdeacon believes that he has been able to demonstrate that the conversion of the dull, heavy, and gloomy Norman cathedral into the light and graceful fabric which now exists was the conception, if not the work of the great and good Bishop Quivil, one of the greatest benefactors the diocese had ever known, and who lavished his wealth in providing what he believed to be a fitting temple for the worship of God.

In the Chapter House is preserved what is believed with good reason to be the original document which Edward the Confessor laid upon the altar of the Cathedral, and by which he constituted Exeter the seat of a bishopric, and Leofric the first bishop. That document, of which a photograph is given, contains these words: "Wherefore I, Edward, King of the English, taking you Leofric by your right arm, and my wife Ægitha taking you by your left arm, we place you on the throne of this see." It might naturally be expected that some sculptured memorial of this great event might exist and this expectation was heightened when it was found that Archbishop Laud, on the occasion of a metropolitical visitation to the diocese, gave strict injunctions that a certain monument commemorative of the great event should be repaired and beautified. This long-forgotten injunction referred, in the opinion of the Archdeacon, to some sculptured work now to be seen in the Cathedral. The sculpture in question evidently represents the induction of Leofric into his Episcopal throne by the king and queen, for the face of the king agreed with that in other representations of him. An idea is given of what was, in all probability, the original external appearance of Leofric's cathedral, by a drawing enlarged from an old seal of the Dean and Chapter of Exeter, which was affixed to a document in the year 1020.

Trinity Church and Mission Chapel, St. Giles.

THE ancient name of St. Giles need not have been dropped. When Queen Matilda built a Hospital there for leprous Crusaders, and called the place "Saint Giles of the Lepers," she seemed a prophetess. Time has transformed the evil into a moral plague, and spread it over nearly forty thousand souls. Many Matildas are needed to come and build hospitals for stricken souls—churches and Mission Chapels for thousands of moral lepers. When Charles Dickens was looking for some squalid, miserable region as suitable scenery for one of his dismal tragedies, he conducted Lady Dedlock one foggy morning at day-dawn through St. Giles, and placed her crouching before the rusty gate of an old, unused burial-ground in Drury Lane. "We stood," he writes, "under a dark and miserable covered way, where one lamp was burning over an iron gate. The gate was closed. Beyond it was a burial-ground, where I could dimly see heaps of dishonoured graves and stones, hemmed in by filthy houses, with a few dull lights in their windows, and on whose walls a thick humidity broke out like a disease." This witness is true. Let a stranger pick his way down one of these narrow streets and mount the first house he finds open, let him stumble up its dark, crooked stairs, breathe the stifling vapour that hangs over each smoke-dried door, let his courage not retreat from the shouts of drunken quarrel that echo up the pitchy staircase, and let him grope his way into one of the filthy attics, and see six or eight human beings cooped together without respect to sex or age, or health or decency—and he will learn that there are savages nearer than Fuegia, and heathen at home not a whit behind in degradation. These people have no idea of sin. It is a fabric of too fine texture for their coarse apprehension. They know of sin only as bruises, black eyes, and imprisonment. Not long ago a man and a woman, in helpless intoxication, stumbled down their cranky stairs, and fell heavily to the bottom. The fall broke the man's neck. Nobody in the house felt surprised or shocked. "Why, you stare as if you was frightened!" said a woman to one of us who stood

beside the corpse; "this ain't no wonder for us." The medical officer may be heard as a weighty witness when charitable explorers are suspected of colouring their descriptions:—"The lower-class houses are occupied by costermongers, match, flower, and fruit-sellers, who make St. Giles their head-quarters. Below these are the tramps, wife-deserters, beggars, pickpockets, and women of bad repute, who occupy the common lodging-houses. There are more than 2000 of these persons, the large majority of whom are single, or at least live as celibates; they are nevertheless prolific. The lodging-houses are hot-beds of depravity and crime. The proportion of illegitimate to legitimate births is 1 in 8 in St. Giles South[1]."

Perhaps few of our readers have visited one of these penny hotels, and a brief description will satisfy their curiosity and save their pockets. They are usually formed by the union of two or more houses. The back yards have been roofed and the space furnished as a shedlike kitchen. A few pence paid in the "office," a dark, smoky cell near the street-door, frees a new comer to all the privileges of the establishment; shelter in the kitchen, a seat on its benches, a place at its fire, a bed in its upstairs room, and a voice in its clamorous society. As cooking is a chief attraction of the place, several broad fire-stoves are set in the common room and their use made painfully evident to the amateur visitor by the motley crouching crowd of cooks. Here are congregated comic singers, birdcatchers, chickweed sellers, boardmen, and cadgers of every class. Thieving is always their business in reserve, and always undertaken when other work runs slack. A short conversation will soon convince a visitor that this crowd is not composed merely of ignorant waifs and strays. These are hiding-places of many well educated and once respectable men whom drink and crime have cast into the lowest scale. One man may be seen here who earns five or ten pounds a week for newspaper articles and literary work when sober enough to write. When he gets money he sends for his vilest neighbours, who drink and sing with him till the last penny has been spent. Another lives in this haunt who once kept a carriage and sent his children to a boarding-school. After a

[1] Medical Officer's Report for 1873.

time their sense of shame ceases and they sink into a swinish love for their loathesome situation. The degraded but clever son of respectable parents replied to our remonstrance one day, "I will not go back to my family; I like this life and shall continue it; I would rather spend three months in prison than be restored to my friends."

Church work among these home heathen is nothing less than a crusade. Old-fashioned methods are as inadequate as a hand-engine to quench a burning paper-mill. The Clergy must be full of heroism and, flinging off delicate thoughts of dignity and dues, plunge into the thick of this holy war, while Churchmen who sit at home at ease must supply them with ammunition. Mission Chapels or School-Churches deserve multiplication and liberal support. They are inexpensive in construction and do not scare shy comers by their dignified appearance. Services can be shortened and shaped to fit the capacities of the worshippers. Diocesan lay helpers can be employed and the Clergy reserved for higher work. A good specimen of such chapels may be seen in Duke Street, St. Giles, where the Rev. H. A. D. Surridge has generously fitted up a School-Church and gratuitously conducts its services. The basement of a house forms a complete little church, while the upper rooms are arranged for men's clubs and women's sewing classes. A Saturday "Sunday School" is conducted with considerable success. The Incumbent, Rev. G. H. Stanton, hopes to see a Permanent and Free Church for the poor in the place of the present building. While the churches in St. Giles remain unendowed and wholly dependent on pew-rents, they cannot become sufficiently evangelistic. "The London Mission" proved that these outcasts are still within the Church's reach when the lodging-houses poured their human sinks into Trinity Church. St. Giles requires subdivision into manageable districts, and Mission Chapels on Mr. Surridge's model as the germs of future churches.

On Curing Echoes in Buildings.

LARGE buildings, like churches and school-rooms, are often found to have echoes which are both unpleasant and detrimental, and various modes of curing them have been suggested. The hanging of strips of narrow cloth from the ceiling is often found to prevent an echo in a school-room, but these strips—especially when they become dusty and dirty—are unsightly. Another successful method of breaking the waves of sound which has the advantage of being almost invisible, is to stretch a few wires across the room. This latter method has just been tried in St. John's Church, Limehouse, and, it is said, with partial success.

The *St. John's Chronicle* says,—It was difficult to know how and where to begin; for the learned, if indeed any one can be said to be learned in this matter, are not at all agreed as to the cause of the echo. One authority attributes it to the wall, another to the roof, whilst a third has no manner of doubt that the echo proceeds from the floor. Under these circumstances we have been obliged to string up the wires at a venture, and we began by stretching half a dozen, about six inches apart lengthways from the chancel to the west wall, forming a sort of invisible fence, from pillar to pillar, just about the middle between the nave and the aisle. It seems to be admitted by those who sit in the aisle that this arrangement, so far as they are concerned, has had a beneficial effect. Indeed, some who were not aware that the wires had been put up, said that they perceived a marked improvement as soon as the reader began to say the prayers. But these wires made no difference to those who sat in the nave. Accordingly other wires have been stretched from north to south across the nave, but with no perceptible result. Further experiments, however, will be tried; and the results will be recorded for the benefit of clergymen or churchwardens who may be troubled with echoes in their own churches.

Decorations of All Saints' Church, Margaret Street, Cavendish Square.

A COMMITTEE of members of the congregation of All Saints' Church, Margaret Street, Cavendish Square, has been formed for the purpose of raising a Memorial of their late Vicar, the Rev. William Upton Richards, who died last year. It is proposed in the first instance to complete the decorations of the wall of the northern aisle of the church, six compartments of which are at present left vacant and unfinished. This work, which the late Vicar had much at heart, will be carried out under the direction of Mr. William Butterfield, the architect of the church itself. The probable cost of completing the decoration of these compartments in fresco is estimated at 1000*l*. If Mr. Butterfield's ideas are carried out, a group of saints, apostles, martyrs, prophets, patriarchs, &c., will be placed in each of the vacant panels.

The Mural Paintings in Kempley Church.

LAST autumn an interesting discovery of mural paintings was made in the Church of Kempley, a small village in the diocese of Gloucester and Bristol. On removing the whitewash, were found wall-paintings, almost, if not quite, unique in this country. The chancel is waggon-roofed. The ceiling of this, as well as the walls, were covered with paintings both of figures and ornamental designs. The general subject is the worship of Heaven. On the ceiling is a large figure of our Saviour, surrounded by various subjects as described in Revelation iv. 4—Seraphim, the four living creatures, emblems of the Evangelists, seven candlesticks as the Spirit of God, the sun, the moon, and stars, a figure of St. Peter, and opposite one of the Blessed Virgin. Beneath, on the walls, are the twelve Apostles, six on either side, seated on thrones, gazing upwards to the Saviour with hands outstretched in attitudes of

ecstasy and adoration. On the east wall is a figure of a bishop, in eucharistic vestments, in the act of blessing. There are also other figures of equal size and interest, which are not easy to explain. The nave has been equally adorned; but the whitewashing adhered so closely that the process of scraping was more difficult, and attended with less satisfactory results. In the splay of one window, however, which had been blocked up, a capital subject was revealed—on one side, the Archangel, weighing a soul for judgment; on the other, the figure of St. Antony. The date of these paintings has been fixed by competent authorities as not later than towards the end of the twelfth century. They have been photographed by Mr. Abraham Thomas, of College Green, Gloucester.—*The Builder.*

DISCOVERY AT CHESTER CATHEDRAL.—A few weeks ago an interesting discovery was made in Chester Cathedral. While the workmen were engaged on the south wall of the side aisle of the choir, they came upon what appeared to be a stone coffin, and, on striking the upper slab, it was found to return a hollow sound. The slab was removed, and disclosed a stone coffin, in which were the remains of a monk in a good state of preservation. Subsequent inquiries disclosed the fact that the monk in question was Randolph Higden, who died in 1377.

THE POET'S WINDOW.—At Cleobury Mortimer, in Shropshire, about A.D. 1332, was born one of the greatest and earliest of English poets, William Langland, or Langley. Mr. Skeat, in his edition of the "Vision of William concerning Piers the Plowman," (Clarendon Press, Oxford, 1869), has been successful in compiling an interesting biography of the great poet, from the autobiographical references contained in the poem itself; respecting which he further observes that, "as indicating the true temper and feelings of the English mind in the fourteenth century, it is worth whole volumes of history." Dean Milman thus refers to him in his History of Latin Christianity:—"Before Chaucer, even before Wycliffe appeared, with his rude satire, his uncouth alliterative verse, his homely sense, and independence of thought, the author of Piers Plowman's Vision;" and the Shropshire Antiquary, Mr. Wright, pays this tribute to his genius:—"The poem of Piers Plowman is peculiarly a *national* work. It is the most remarkable monument of the public spirit of our forefathers in the middle, or as they are often termed, dark ages. It is a pure specimen of the English language

at this period. . . . . It is, moreover, the finest example left of the kind of versification which was purely English."

We think that the author of this *national* work should not be left without a memorial in the place which gave him birth; and that lovers of English literature will not be unwilling to lend a helping hand towards this object, the restoration of the Parish Church to what it was in the days of "Long Will," as the poet familiarly calls himself. A nave, and aisles of five bays, with a fine fourteenth century roof, a tower and spire, and a chancel (the east window of which it is proposed to fill with stained glass, and to dedicate to the Poet), will, when restored, form one of the finest churches in Shropshire, and be a worthy memorial.

Contributions will be received and acknowledged by the Vicar of Cleobury Mortimer, Kinlet, Bewdley.

Reviews.

The Mouldings of the Six Periods of British Architecture from the Conquest to the Reformation. By EDMUND SHARPE, M.A., F.R.I.B.A. No. 3. Sixty Plates. London: E. and F. N. Spon, Charing Cross. 1874.

This number makes, with the parts already published, a most valuable and interesting series of more than 180 groups of arch mouldings, all drawn to such a scale (½ or ⅛ full size), and obtained in such a manner, as to make them very reliable authorities for the exact contours of the mouldings. A work of this kind, undertaken by a gentleman of such experience and accuracy as Mr. Sharpe, must be welcome to all amateurs and students, who know that the thickness of a line may make *all* the difference in the accuracy of a moulding, This part contains 26 plates of pier arches and 34 plates of door arches; also a chronological table of the contents of the three parts now before the public, and a similar table of the contents of this last number. For the benefit of those who do not know the work, we mention that the plates are printed in colour, one of the prismatic colours being assigned to each period, so that the tint in which the mouldings are printed shows its date at a glance. The groups of moulding are mostly too large to place undivided on the plates; they are therefore drawn in portions according to the block of stone in which they are cut. The present number contains mouldings taken from cathedrals, abbeys, and churches in all parts of England. The work is to be completed in several additional parts, each containing sixty plates.

Modern Parish Churches: their Plan, Design, and Furniture. By J. T. MICKLETHWAITE, F.S.A., Architect. London: H. S. King and Co.

We are only able here to acknowledge the receipt of this work. We hope to give a lengthy notice of it in our next Number.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 19th January, 16th February, and 16th March, 1874, Grants of Money amounting to £1955 were made in aid of the following objects :—

Building new Churches at Caerfallwch, in the parish of Northop, Flint; Chesterton, St. Luke, Cambridge; Gloucester, St. James's; Holdenhurst, St. Michael, in the parish of Bournemouth; North Holmwood, in the parish of Dorking; and Stillington, Stockton-on-Tees.

Rebuilding the Churches at Alton Pancras, Dorchester; Atherstone-on-Stour, Stratford-on-Avon; Caerphilly, Glamorgan; Marston Meysey, Cricklade; Shidfield, Fareham, Hants.

Enlarging or otherwise increasing the accommodation in the Churches at Broxted, Great Dunmow; Chartham, Canterbury; Darnall, Sheffield; Great Canfield, Great Dunmow; Llanasa, Holywell, Flint; Lower Eythorne, Dover; St. Tudy, Cornwall; Stambourne, Halstead, Essex; Stokenham, Kingsbridge, Devon; Somers Town, St. Mary, Middlesex; Temple Ewell, Dover; Waghen, Beverley; Waltham Cross, Herts; West Clandon, Guildford; and West Wittering, Chichester.

Grants of money were made for the School-church and Mission-house Fund towards building Mission or School-churches at Chadsmoor, Cannock, Staffordshire; Crabtree, Egg Buckland, Devon; Kettering, Northampton; Lower Brixham, Devon; Oulton, Wigton, Cumberland; Street-house, Normanton, York; and Wick, Berkeley, Gloucester. The Society also accepted the trust of sums of money as Repair Funds for Burton-on-Trent, St. Paul; and Barcombe St. Mary, Sussex.

The Meeting held on the 16th of March was the last in the Society's financial year; and grants amounting to £10,565 have been made in it towards the erection of thirty-one new churches (twenty-five of which are entirely free and unappropriated); the rebuilding of eighteen; and the enlarging or otherwise increasing the accommodation in seventy-nine existing churches. The cost of carrying out the above works will call forth from the Promoters the sum of £286,552. The Committee have also granted the sum of £855 towards building twenty-four School-churches and Mission-houses; but in every case there has been much regret felt at the smallness of the sum voted through the inadequacy of the Funds placed at their disposal.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

1874.				
Feb. 11	Ulcombe .....*S*	£2	0	9
26	Canterbury Diocesan *A*	101	3	0

York.

1873.				
Dec. 18	Copley, St. Stephen *O*	1	17	4
	Micklefield .....*S*	1	3	6
	Sherburn .....*S*	3	0	0
1874.				
Jan. 6	Fangfoss .....*S*	0	14	3
16	North Ormesby Trinity Church.....*O*	2	6	8
24	Hornsea .....*S*	1	4	0
28	Great Ayton.....*S*	3	7	4
Mar. 11	High Hoyland .....*S*	2	13	9

London.

1874.				
Jan. 2	Pimlico, St. Barnabas (Special Mission Church Fund).....*O*	1	16	6
14	Ealing .....*A*	6	6	8

Durham.

1873.				
Dec. 23	Brancepeth .....*S*	3	0	0
27	Cramlington.....*S*	3	0	0
1874.				
Jan. 7	Bishop Auckland, St. Andrew .....*O*	5	0	0
8	Tanfield .....*O*	2	0	0
Feb. 7	Haughton-le-Skerne *O*	2	2	0
20	Spittal .....*A*	1	4	0

Winchester.

1873.				
Dec. 19	Sarisbury .....*S*	3	10	6
1874.				
Jan. 6	Warlingham .....*S*	1	4	8
Feb. 20	Oakfield, St. John's *S*	5	1	0
25	Southampton, St. Luke's .....*S*	3	16	0

Bangor.

1874.				
Jan. 17	Trawsfynydd Special School Church Fund.....*S*	1	1	0
Mar. 20	Bangor Diocesan ...*A*	32	6	9

Bath and Wells.

1874.				
Dec. 18	Shepton Mallett.....*S*	11	10	6

Carlisle.

1873.				
Dec. 20	Haverthwaite .....*S*	£0	19	4
	Do. (Special Fund) *S*	0	5	0
1874.				
Jan. 13	Isle of Walney .....*O*	1	1	0

Chester.

1873.				
Dec. 24	Worleston, St. Oswald's.....*S*	0	17	4
1874.				
Jan. 7	Over Tabley .....*O*	4	0	0

Chichester.

1873.				
Dec. 30	Cocking .....*O*	1	15	3

Ely.

1873.				
Dec. 20	Milton Ernest.....*S*	1	15	8
1874.				
Jan. 16	Miton Ernest .....*S*	1	0	0

Exeter.

1873.				
Dec. 19	Christow .....*O*	1	0	1
31	Calstock .....*O*	1	4	3
1874.				
Jan. 13	Duloe .....*O*	1	10	0
29	Exeter, St. Mary Arches .....*O*	0	8	11
Feb. 9	Honiton ....*A*	0	10	6
28	Wear Gifford .....*S*	2	2	0
Mar. 19	Egloshayle .....*S*	1	15	0

Gloucester and Bristol.

1873.				
Dec. 24	Little Compton .....*S*	1	12	6
30	Westbury-on-Trym *S*	6	17	4
	Redland Chapel.....*S*	1	11	2
1874.				
Jan. 2	Oxenhall .....*O*	1	2	6
	Pauntley .....*O*	0	13	3
7	Kington, St. Michael *O*	1	0	0
9	Chippenham .....*O*	7	2	0
13	Littleton Drew .....*S*	0	14	4
19	Bristol .....*A*	4	4	0
21	Hullavington .....*O*	0	15	5

Hereford.

1873.				
Dec. 23	Tarrington .....*A*	£2	0	0
1874.				
Jan. 8	Leighton in Trelystan .....*A*	2	12	0

Lichfield.

1874.				
Jan. 30	Adderley .....*O*	2	10	6
Feb. 4	Middle .....*O*	4	0	0
26	Church Aston.....*S*	2	10	0
Mar. 4	Great Barr .....*S*	6	0	1

Lincoln.

1873.				
Dec. 18	Caistor .....*S*	3	4	0
1874.				
Jan. 2	Fotherby .....*S*	1	1	0
6	Searby .....*O*	2	3	0
	Holbeach, St.Mark's *O*	1	0	0
13	Muckton .....*O*	0	10	0
	Burwell .....*O*	1	0	0
15	Langford .....*S*	1	5	0
Feb. 24	Welton .....*S*	1	13	5

Llandaff.

1873.				
Dec. 31	Magor .....*O*	0	17	6
1874.				
Jan. 13	Llansaintfraed .....*O*	1	4	8
Feb. 12	Bryngwyn .....*O*	2	0	0
Mar. 6	Caldicott .....*O*	2	0	0

Manchester.

1873.				
Dec. 19	Leigh Parish Church *O*	2	10	0

Norwich.

1873.				
Dec. 30	Mundford.....*S*	1	16	3
1874.				
Jan. 13	East Bergholt.....*O*	4	4	0
17	Stibbard .....*O*	1	0	0
26	Baconsthorpe .....*O*	4	1	0
Feb. 2	Fundenhall.....*S*	1	1	10
	Great Yarmouth, St. John's .....*O*	2	2	0

Oxford.

1873.				
Dec. 16	Oxford University Church Aid.....*A*	15	0	0
22	Pyrton .....*O*	0	12	0
1874.				
Jan. 2	Windsor and Eton Church Union ...*A*	15	14	6
	Barkham .....*O*	1	10	0
3	Edgcott.....*O*	0	10	0
12	Fenny Stratford.....*O*	1	1	0
13	North Leigh .....*O*	2	5	0
21	Ramsden .....*O*	0	15	5
Feb. 5	Oxford .....*A*	8	5	4

Peterborough.

1873.				
Dec. 30	Helidon .....*O*	5	0	0
31	Rockingham (Special Fund) .....*O*	4	8	6
1874.				
Feb. 26	Staverton .....*S*	2	0	0
Mar. 18	Leicester, St. Matthew's .....S	3	11	0

Ripon.

1873.				
Dec. 24	Ilkley .....*S*	£5	16	1
1874.				
Jan. 28	Bradford, Christ Church .....*S*	4	1	7
Feb. 4	Woodlands (Bierley) Mission Room ...*O*	0	13	0
19	Harewood .....*S*	2	0	0
24	Bracewell.....*O*	0	11	3
Mar. 4	Barnsley .....*S*	10	13	4

Rochester.

1873.				
Dec. 22	Sible Hedingham ...*S*	1	12	0
1874.				
Jan. 2	Elmdon .....*A*	1	10	6
Feb. 17	North Church.....*O*	3	16	0
18	Berkhampstead .....*S*	10	13	5
19	St. Alban's, St. Michael.....*S*	4	12	6
Mar. 4	Shenley.....*O*	1	0	0
19	Much Hadham .....*S*	11	11	6

Salisbury.

1873.				
Dec. 16	Chitterne .....*S*	1	6	0
23	Bishop's Canning ...*S*	2	0	0
31	Crockerton .....*S*	1	11	2
1874.				
Feb. 14	Salisbury Diocesan *S*	96	1	6

St. Asaph.

1874.				
Jan. 17	Hawarden Church Union .....*A*	11	16	0

St. David's.

1873.				
Dec. 20	Llanddewi (Glamorganshire) .....*S*	1	0	3
22	Llanbedr Painscastle*S*	0	5	0
23	Llanhamllech .....*S*	0	9	6
30	Llanelly, Parish Church .....*S*	8	13	5
	,, Trinity Church*S*	2	4	0
	Dafen School Church (for Special Fund)*S*	6	12	10
31	Llanfilo.....*S*	0	18	1
1874.				
Jan. 6	Swansea, Holy Trinity .....*S*	5	1	6
7	Milford Haven .....*S*	2	5	6
	Trefilan .....*S*	0	19	6
30	St. Twinnells .....*S*	0	14	2
Mar. 3	Kilkennin .....*S*	0	15	1
17	Begelly and East Williamston ..... *S*	1	13	6

Worcester.

1873.				
Dec. 22	Stoke.....*S*	2	2	0
31	North Middle and South Littleton ...*O*	0	14	9
1874.				
Jan. 7	Leamington .....*A*	3	18	0
8	Grimley and Hallow*A*	3	11	0
9	Hagley.....*A*	9	1	0
Mar. 6	Snitterfield .....*O*	4	15	6

Sodor and Man.

(No remittance.)

The Church-Builder.

No. LI.

The Incorporated Church Building Society.

THE Fifty-sixth Annual Court of the Incorporated Church Building Society was held on the 22nd of May, at 7, Whitehall, the Bishop of Ripon in the chair.

The Report was read by the Rev. G. Ainslie, the Secretary. It showed that the total income of the Society during the year had been 7850*l.*, and the expenditure 7216*l.*; that 128 grants had been made for building 31 new churches, rebuilding 18, and repairing 79. Of grants made in previous years there has been paid during the past year 4840*l.*; and there remains due, to be paid when the works are completed, in respect of all grants to 31st March in the present year, 27,059*l.* The School, Church, and Mission-house Fund has received in the course of the year 922*l.* 11*s.* 10*d.*, which sum includes 500*l.* —a portion of the "London Merchant's" munificent donation of 5000*l.* The Trust Funds of the Society have increased during the past year by 1290*l.* 11*s.*, and the sum thus held now amounts to 61,897*l.* 4*s.* 1*d.*

"The applications which are continually made to the Society present, in many cases, circumstances of such extreme urgency and importance, that it is constantly a matter of great regret to the Committee that the funds at their disposal do not admit

of their making grants more fully commensurate with the claims before them, and to such an amount as would better express their sense of the need existing, and their own earnest desire to meet it. They have, at the same time, the satisfaction of knowing that a grant thus made by the Incorporated Society, even though of limited extent, strengthens in many cases, very essentially and effectually, the hands of those who, in the parishes or neighbourhoods immediately concerned, are exerting themselves to raise local funds; and is a means oftentimes of securing that an effort which might otherwise be in danger of being given up as hopeless, is brought to a successful issue. The careful examination which the Plans undergo in the hands of the Sub-Committee of Correspondence, aided by the valuable services of the Honorary Committee of Architects, while occasionally entailing upon applicants some additional trouble, affords a good security that the money of subscribers is not in any risk of being thrown away for want of care in the construction of the fabrics, or in unsuitable arrangements.

"The work of the Society, as it holds on its course from year to year, is not of a kind to excite adventitious interest by reason of novelty in its operations, or variety in the cases which come before it. The mere statistics of parishes or districts, do not of themselves enlist any extraordinary interest. But when it is remembered that such statistics represent a vast number of human souls at present, perhaps, practically shut out from participation in public worship, or in the ordinances of the Church, by the absolute deficiency of church-room, or their own great distance from a place of public worship, it will be felt that the Society has a claim on the zealous support of Churchmen far beyond many which might appeal with a greater amount of momentary excitement to their Christian sympathy and charity. After all that has been done in the way of church building in the last thirty years, amidst the enormous increase of population in our overgrown cities and the great marts of commerce, in the new towns which have sprung up and the new settlements which have been formed around new centres, far from the old parish churches, by the opening of new lines of railway and through other agencies, there still remains a vast work for the Society to aid in carrying on, according to the

means which it may please God to put it into the hearts of His servants to supply.

"The Committee desire to call attention to the Special Fund for erecting School Churches and Mission-houses, which have been found of the utmost benefit in scattered hamlets and remote districts in town and country, constantly forming the means of sheltering and encouraging new congregations till permanent churches can be built. This fund stands greatly in need of augmentation at the present time.

"In looking back through the years of its past history, the Society has great reason for thankfulness that its resources have never entirely failed, limited as those means have occasionally been, and disadvantageous as, in many respects, have been the circumstances in which it was placed. At the time of its incorporation it had specially for its object the administration of the moneys collected under Royal Letters, which had then been substituted for the ancient Briefs—a sum amounting, on an average, to about 8000*l.* a year. These letters have long since been withdrawn. There was still a power of borrowing money from the Public Works Commissioners on the security of the Church-rates, which was made use of, to a considerable extent, for works of Church restoration and improvement. By the abolition of compulsory Church-rates this source also has been dried up. There remains only the ordinary resource of annual subscriptions and donations, and collections in churches, to carry on the work which the Society, as a faithful handmaid and minister of the Church of England, has now for so many years been quietly and steadily prosecuting. And the Committee feel assured that, amidst the signs which are everywhere around us, of a deep conviction that the welfare of the nation is bound up with the efficiency of the Church of England, and the faithful imparting of the means of grace to all her children, the Society will not appeal in vain for the means of promoting, under the blessing of God, the great work for which it was established."

The Earl of Powis moved—

"That the Report which has now been read be printed and circulated, under the direction of the Committee."

The Bishop of Carlisle, in seconding the motion, alluded to

the loss that this and kindred societies had sustained in the death of the Rev. Edmund Mortlock, who had left them a legacy, but had (as was often the case in similar instances) bestowed many living gifts. Remarking on the princely gift of a London merchant of 5000*l.*, he expressed his regret that there were not more such merchants. He explained that in his own diocese he had recommended collections in church for current expenses, the surplus to be paid over to Church trustees, who could hold property under the Church Rates Act. He thought the granting of small sums by a Society did much to stimulate other gifts, and the moral was even greater than the material benefit. Having dwelt on the value of School Churches and Mission-houses in such a scattered diocese as his, the right rev. Prelate said that when the Queen's Letters were (as he thought unnecessarily) withdrawn, by which some 8000*l.* per annum was lost, he did not pity the S. P. G. at all for the removal of the crutch; for that Society had always a tale to tell which would appeal to the sympathy of people. But there was something hard and material in bricks and mortar which did not so appeal. The right rev. Prelate then insisted on the truth of what was said in the Report as to the welfare of the nation being bound up with the success of the Society's work; and he for one, while so much was said about Disestablishment, and their enemies were so rampant, thought it a remarkable thing, which could not be ignored, to find steady work going on in church-building, such as must have great results. He instanced a church in the London diocese in which he preached the other day, where church, school, and parsonage were built by one layman; and in his own diocese he had three laymen building churches at their own single cost, one being greatly induced to do so by the fact that an ancestor had built the one the new building was to replace. His lordship likewise mentioned the case of a large iron company, where the whole of the shareholders, with one exception—and that a necessary one, for he was a trustee for a Roman Catholic minor—consented to a certain proportion of their dividends being stopped to build a church. Therefore they were justified, notwithstanding the roarings and howlings outside, in not despairing of the Church.

The Archdeacon of Maidstone supported the motion in a

few words, in which he dwelt on the use of mission-houses, and said that he believed those who gave legacies had generally given largely in their lives, mentioning specially Bishop Harris. The motion was unanimously carried.

The Rev. Samuel Smith moved the following resolution:—

"That the thanks of this Meeting be tendered to his Grace the Archbishop of Canterbury, the President of the Society, to the Vice-Presidents, the Treasurer, and Committee, for their services during the past year."

He dwelt on the value of the Society in large and poor districts of London, and hoped the rich denizens of the West-end would not forget their duties to the poor of South London, though the Thames divided them. He believed that as patriots they should support the Society, for revolution always followed on atheism.

The Rev. E. A. Fitzroy in seconding the motion, spoke of the duty of the clergy of rich parishes giving more offertories to the Society. He proposed the addition of the words "the Secretary" after "the Treasurer," saying that all would desire to recognize Mr. Ainslie's unwearied labours. This suggestion meeting with unanimous consent, the resolution as amended was carried.

The Bishop of St. Asaph in moving the following resolution:—

"That the thanks of this Meeting be presented to the Committee of Architects, and to the Diocesan, District, and Parochial Associations for their exertions in promoting the objects of this Society;"

bore testimony to the valuable service of the Committee of Architects.

The Archdeacon of Westminster seconded the motion, which was unanimously adopted.

The Archdeacon of Middlesex, in moving a vote of thanks to the Bishop of Ripon for his conduct in the chair, expressed the satisfaction with which his lordship was always welcomed back in his Archdeaconry, where his memory was so fondly cherished.

Mr. Cowburn seconded the motion.

The Bishop of Ripon, in acknowledging the vote, said that he looked with pleasure to the days when he was a London incumbent, and to the valuable lessons he had learned from

Archdeacon Sinclair. He was ashamed to see the small sum sent up to the parent Society from his own diocese, which he could only account for by the fact of there being a flourishing daughter Society, and to the large sums raised locally for Church work.

The Decoration of St. Paul's Cathedral.

THE public is at length in a position to form some judgment as to the proposed decoration of St. Paul's Cathedral. In the Royal Academy Exhibition are two models, which show in the most convenient way what is proposed to be done; and a pamphlet, published by Stanford of Charing Cross, describes and explains the whole design. We believe that the models are attracting great interest, and that they are giving general satisfaction. It is seen at once that the fears that Wren's Renaissance interior might be ruined by a system of crude "Gothic" colouring were unfounded. It is seen at once that the system of decoration is subordinated to the architecture, is in harmony with it, is rich but sober and dignified, and that it will give completeness and add dignity and interest to the building. It will now be generally recognized that hitherto the cathedral has been a magnificent, unfinished skeleton.

The crude light streaming through its commonplace windows, falling on the dense London atmosphere, forms strong cross lights, which break up the interior, so as to destroy its æsthetic unity. Under this cold, dull light the dust-coloured walls and furniture look bare and cold. The judgment with a sort of reluctance admits that the dimensions of the building are imposing, and its proportions grand, and its architectural features fine; but the instinctive taste declares that the effect is dull and bare and uninteresting and unlovely.

The model enables us to see that, when decorated, most of us will for the first time realize how noble the architecture of the building really is; for the scheme of decoration will—as it ought—bring out the architectural features, and lead the eye to pass along their lines and dwell upon their points. The colour and

gold will give richness of effect to the interior as a whole; and the toned light will enable it to be seen as a harmonious whole; while the subjects of the paintings will add interest and dignity. In short, if the work be carried on according to these plans, it will convert this unfinished architectural shell into a grand and beautiful temple.

The system of colour as to its broad general features is easily described. The arches throughout the building are surmounted by a cornice, above the cornice an attic, above the attic the windows of the clerestory, and the vaulting of the roof. Below the cornice it is proposed to use no colour, except coloured marbles; the main portion of the ground-story being white marble, with coloured marbles in the fluted pilasters, and in the panels of the walls. The attic has figure subjects introduced into its panels, and produces the effect of a frieze filled with figures. These panels are executed in majolica ware, the figures are to be white, lightly shaded with green, on a blue ground; these retiring colours being selected to form a transition between the white, gold, and marble below and the greater richness of colour in the windows and vaulting above. Above the frieze the richness of the decoration gradually increases: a profusion of gilding and brilliant stained glass, with the gilding and bright colour culminating in the roof. It will be seen that the scheme of colour begins with white in the lower part of the building—which will harmonize the monuments which form so important a feature of it—and gradually increases upwards in richness and depth of colour.

The effect, we have no doubt, would as a whole be very fine; but there are some features in the scheme on which we should like to ask a question, or to make a remark.

First, there is the proposal to veneer the interior to so large an extent with marbles. Of course nothing can be nobler and more beautiful than the effects to be thus obtained. But two questions obtrude themselves: the first is the cost of this method, and the next is its durability. The cost, we suppose, would be very large indeed. If the City of London choose to give the necessary funds—and it can very well afford it—this is not a sufficient objection, provided the result obtained would justify the cost. But, in the next place, will any marbles long

withstand the effect of the London atmosphere? Will not the surface of polished marble soon grow damp, and the damp hold dust, and so the lustre be dulled, and the colour be dimmed? and will not the acid in the atmosphere effect, though more slowly, still more injurious and indelible results? Mr. Burges has, no doubt, considered this question: we should be glad to know what reply he has to the obvious objection.

Another question we should like to ask is, whether there is not some want of harmony between the style of the figure-subjects on the panels of the frieze and those in the apse dome. The subjects in the frieze will, no doubt, be modern (as opposed to mediæval) in conception and treatment. The colossal figure of Our Lord and the Seraphim and Cherubim in the apse seem to be of a totally different style of conception and treatment. We should plead for a careful reconsideration of the treatment of the apse-dome. We all know how grand a colossal figure of Our Lord in majesty looks on the plain semi-dome of a Byzantine apse; we very much doubt whether this figure, thrust, by the east window, too high up into the dome, and limited laterally by the ribs of the dome, possesses the same grandeur; while the Angels in the other compartments suggest still graver doubts as to their artistic propriety and success.

There are other points on which we might ask a question or suggest a criticism, but we shall have opportunities of returning to the subject.

St. Philip and St. James', Oxford.

THE Illustration on the opposite page is from Mr. Street's Church of St. Philip and St. James, Oxford; we are indebted for it to the kindness of Messrs. Longman and Co., the publishers of Mr. Eastlake's "History of the Gothic Revival;" and we quote Mr. Eastlake's careful criticism of the church:—

"Of all the churches which Mr. Street has built there is scarcely one which is not remarkable for some originality of treatment. And this originality is always secured by legitimate means, without an approach to that licence which with the less accomplished designer results in extravagant proportions

St. Philip and St. James', Oxford.

and bizarrerie of detail. It is by slight and temperate departures from ordinary types of form and decoration that this architect frequently ensures a novel grace without startling by oddities of design. Thus, in the church of St. Philip and St. James, Oxford, the tower, which rises over the intersection of the nave and transepts, is a little broader in plan from north to south than it is from east to west. The division of the clerestory windows does not exactly coincide with the division of the nave arcade. The fenestration of the north transept differs from that of the south. The building is enriched with natural colour, not by covering it over with stripes like a zebra, but by introducing bands of reddish stone at rare intervals, and by marking the voussoirs in the same manner. The nave of this church is of unusual width in relation to its aisles, but the easternmost bay of each arcade slopes slightly inwards to meet the piers which carry the central tower. This forms a peculiar and by no means an uninteresting feature. The nave roof, instead of being open-timbered and of the ordinary type, is cieled internally, and takes the form of a pointed arch, decorated at intervals with bands of colour. The picturesque grouping of the aisle windows, the rich inlay and carving of the reredos (heightened in effect by contrast with the plain wall lining and simple wood fittings of the chancel), even the iron-work of the screen, are full of character, which, if verbally expressed, would only be a synonym for artistic grace. Once, and once only, in this building does the architect appear to have drifted into random work, and that is in the design of the circular window which lights the western gable. But even here the result is rather quaint than distasteful. The best view of the exterior is certainly from the east end, where the central tower and spire, rising from the crux, with an octagonal turret at the south-east corner, form, with the chancel and transepts, an admirably composed group, in which two architectural features constantly adopted by Mr. Street, viz. the round apse and the louvred belfry windows, are conspicuous.

Modern Parish Churches [1].

MR. MICKLETHWAITE does not say anything which is very new or very striking to those, either Professional Architects or Amateurs, who have studied the subject of which he treats; but he says a great many things which those who have studied the subject will endorse as very sensible; things which will be both new and interesting and instructive to the great number of people who have not studied it, and who yet are called upon to deal with it, either as clergymen, or

[1] *Modern Parish Churches: their Plan, Design, and Furniture.* By J. T. MICKLETHWAITE, F.S.A., Architect. London: H. S. King and Co.

churchwardens, or church-building or restoration committeemen, or subscribers to a building or restoration whose "wishes are appealed to," or would-be donors of articles of church-furniture, or perchance would-be aggrieved parishioners under the new Public Worship Bill. In short, the general public—a very large one—interested in church architecture, furniture, and services, and "restoration," will find the book full of sensible observations, written in a lively, pungent, attractive style.

When we say that we endorse many things which our author has written as very sensible, we do not commit ourselves to an approval of everything which he says; and when we say that he writes in a lively, pungent, attractive style, we are not to be taken as admirers of the very free colloquialisms in which sometimes, and the downright slang in which occasionally, he indulges,

We shall best give an idea of the book by one or two extracts. Here first is one which exactly corroborates the view expressed in a letter in our January Number on the practical need in large churches, where there is a daily service, of a chapel for the daily services.

"In a well-worked parish church it must happen that at many of the services the congregations are small in comparison with the size of the building. It would be well that in large churches these services should be performed in a small chapel instead of in the chancel. . . . . I think that in every case where the building is seated to accommodate more than 500 persons, a side chapel ought to be provided for the less numerously attended services. This chapel should be complete in itself, and be so placed and arranged that the unity of the rest of the church shall not be interfered with. . . . . All arches opening from it into the church ought of course to be screened. The position must vary according to circumstances. Usually the most convenient place will be north or south of the chancel and parallel with it. But if there it must not be treated architecturally as an aisle; its roof must be gabled, and generally it ought to be wider and higher than the aisle of the nave. Indeed, whether the chapel be here or elsewhere, its use ought to be obvious, even outside the building. When next the chancel there should be doors both from the chancel and from the aisle of the nave, and the chapel will be used as a passage by communicants returning to their places. Occasionally a chapel might be placed east of the chancel, like the Lady Chapel in many of the larger old churches; or where a western transept is used, a chapel might be connected with it, either eastward as at Ely, or laterally as at St. Paul's Cathedral."

How "the use of the chapel is to be obvious even outside the building" we do not quite see, and we demur to its being purposely built on at the east of the chancel like a Lady Chapel, but for the rest, the suggestion of a week-day chapel, we know from experience, is one of practical value.

Here is a sensible protest against the clearing away of screens and reredoses, chapels and monuments, and whatsoever else may stand in the way, in order to get an unencumbered area in a fine large church, out of a mistaken idea that this contributes to the beauty of the building. He is discussing the reredos:—

"Where a reredos is against the east wall, it is far the best that it should not extend all across the sanctuary, but be little longer than the altar, the space between it and the side walls being covered with hangings of rich but sober colour. By this means the prominence of the reredos, and consequently of the altar, is much enhanced. But if the church stretches eastward behind the altar, the reredos must be carried all across, so as to form the eastern boundary of the sanctuary. This is a state of things which rarely exists in modern churches, but as it is frequent in old ones, and in restoration is constantly mismanaged, it may be permitted to discuss it here. It is obvious that a small object like an altar, placed in the middle of a building, requires, if it is to become conspicuous, greater importance to be given to its accessories, than if placed against an end wall. The better class of architects know this perfectly well, and, left to themselves, would act accordingly; but, unfortunately, one of the stock stupidities of modern times is belief in a *vista*. This same *vista* is the curse of our cathedrals and large churches. Half a century or so ago it caused dreadful destruction in screens and reredoses. Now a reredos of some sort or other has become 'correct;' indeed, a cathedral is scarcely considered to be properly cared for unless one or two thousand pounds have been spent in alabaster trimmings about the altar. But if the architect rashly ventures to propose its treatment in the one only manner consistent with common sense, what a hubbub ensues. The Dean and Chapter protest, and, most likely, several members display their ignorance in print. The county is roused to arms in no time, 'the *vista* is being destroyed.' Subscriptions are withdrawn, and the architect, whatever be his professional reputation, is lectured on his own art by wiseacres whose whole stock of knowledge is got up from 'Parker's Glossary.' The end is certain, of course the men with money have their way, the architect's good advice is rejected[2], and he is compelled to begin again, and design what he knows is nothing but a costly nonentity, and might, in æsthetic effect, easily be surpassed by a good brick wall.

"It is worth while to inquire what this *vista* is, about which such a fuss is made, and what it is worth. A *vista* is in itself extension in one direction

[2] And too often not paid for.

only—that of length. Now a church is not a corridor to be passed along in order to reach a state apartment, *it is* itself the state apartment. Mere length may give impressiveness to an approach, each part of which is seen in succession; but a church, by which I mean that portion of a building, whether it be the whole or not, arranged for public services, is intended for the simultaneous use of a large congregation of worshippers, not moving about, but each man in his place; it should be a vast hall, possessing width and height as well as length. A very little reflection will show that as scale only exists by comparison, the undue exaggeration of these dimensions takes off from the other two, and that the least profitable of all, when carried to excess, is length. Height and width may, by subdivision and skilful arrangement of parts, be made to have their full value; but length overdone soon puts the side walls into such sharp perspective that all distinction of parts is lost, and the interior becomes a mere tunnel; the east end, by which the size of the building is really estimated, becomes greatly reduced, for its distance, being unappreciated, is not allowed for; and thus the extra length, instead of adding to, actually takes off from the apparent size of the church. This is what we gain by a *vista*. Verily the worship of *vistas* can only have originated with those sapient connoisseurs who discovered evidence of the most exquisite art in the fact that St. Peter's at Rome appears to be about a quarter of its real size."

From another part of the book we extract a few sentences which show that another element besides that of mere proportion enters into this question of the effect of an unencumbered area and an unbroken interior.

"These chancel screens are æsthetically valuable on account of the quality of what is called *mystery* which they introduce. The artistic use of this perfectly legitimate element in architectural composition seems to be understood by comparatively few of our modern church architects; although, from the accident of their commonly following mediæval plans, it is rarely altogether absent from their buildings. *Mystery* is more easily understood than defined. It is the not showing of everything at once, the leaving of something to the imagination of the spectator. It was the absence of it which Pope condemned, when he said of Timon's Garden [3]—

> "On every side you look, behold the wall!
> No pleasing intricacies intervene,
> No artful wildness to perplex the scene.

In a church mystery may be obtained both by the disposition of parts, and by the arrangement of the furniture; and by its judicious use, not only the apparent size, but the dignity and solemnity of the building may be greatly increased. Our ancient minsters owe their religious aspect far more to this than to the dim religious light, which is as often as not imaginary."

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[3] Epistle to the Earl of Burlington, "Of the Use of Riches," ll. 114—116.

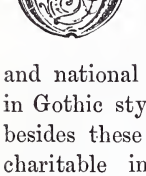
We conclude with a forcible argument against the necessity of a pedantic adherence to the archæological features of any particular date of Gothic art.

"The opinion still generally held, even by men of real taste, is that in each building it is necessary to adopt some particular 'Period,' as they call it, and conform to it in every, even the minutest particular. They condemn a feature, not because it is ugly or unsuitable, but because it is too 'Early' or too 'Late,' too French or too English, or because it is an anachronism. What can be a greater anachronism than a church of the 13th century built in the 19th? We must study the old churches indeed, but not copy them; and as for 'Period,' unless we can name a single date at which all excellencies were combined, it must follow that we are losers by binding ourselves down to any. It happens that the mediæval styles, both at home and abroad, developed in some respects much more rapidly than they did in others. In masonry, at the beginning of the 13th century, a degree of perfection was reached which leaves nothing to be desired on the score of truthfulness of treatment; later periods had more of grace and refinement, but they were often obtained by the sacrifice of qualities which on occasions and for certain purposes it is very desirable to retain. Works of the 13th century may therefore be studied, not only as those of every period may, for the sake of their intrinsic merits as works of art, but with respect to their masonry as good models of style. With wood-work, however, the case is far different; for two centuries after masonry had been perfected, and whilst in England it was changing only from one form of excellency to another, wood-work was only very gradually emerging from a state of the rudest barbarism. The carpentry was clumsy and unscientific, and depended for stability on the great quantity and huge scantling of its timbers. And joiners' work can scarcely be said to have existed till about the beginning of the 15th century. The few remaining early examples do not even deserve the name of carpentry; they are made up of planks and logs grossly formed, and put together without any recognition of the nature or capabilities of wood. And even the highly-finished, and in many respects admirable works of the 14th century, such as the choir stalls at Winchester and Ely, are most archaic in their treatment of the material, and altogether unfit to be regarded as finished models of style. Those pillars, with their caps, their bands, and their bases, those arches and gables, with their deeply undercut mouldings and tracery, what have they to do with a tough and fibrous material like oak? They are all stone forms, and originate in the necessities of construction with small pieces of unfibrous substance. It was not till the 15th century that our English woodworkers succeeded entirely in shaking off the mason's influence, and began thoroughly to understand and respect the nature of the material in which they worked. They then produced a style which, though it has never yet received all the refinement of which it seems to be capable, is certainly amongst the best that the world has ever seen.

"Stone and wood being the materials whose treatment has the greatest

influence on architectural style, and they being found to differ so widely in the dates of their art history, it is unnecessary to examine that of other materials in order to show the unreasonableness of fixing any single period as the one which is in all things to be followed."

All Saints' Convalescent Hospital, Eastbourne.



UR modern domestic buildings in the revived Gothic style have received less of public attention and interest than the ecclesiastical buildings, yet they are very numerous, and many of them of considerable importance. The parsonage-houses and national schools built during the last quarter of a century in Gothic style may probably be numbered by thousands; but besides these we have had houses of religious, educational, and charitable institutions, in no inconsiderable number; new colleges and portions of colleges at both Universities; public schools all up and down the kingdom; new colleges, as at Canterbury and Cuddesdon; hospitals, as at Eastbourne; sisterhoods, as at Clewer and East Grinstead. We have grave doubts whether our modern domestic architecture is equal in excellence to our ecclesiastical Gothic. It seems to us as if artists who had studied cathedrals and churches almost exclusively, when called upon to design domestic buildings, had introduced ecclesiastical features into their domestic work. Not that we mean to say that there were anciently, or should be now, two contemporary styles of Gothic, one ecclesiastical and the other domestic, but that features which are appropriate in a church are inappropriate in a house; and our modern Gothic architects being familiar with ancient churches, and not so familiar with ancient houses, have sometimes designed houses in the spirit of churches. The most striking example we can quote is Eaton Hall, the Duke of Westminster's seat in Cheshire. The faults of this are on so great a scale that they are patent to every observer; but there are very many of our modern Gothic domestic buildings into which the designer has thrust "bits" of churches.

Some of our architects, however, have paid more attention

All Saints' Convalescent Hospital, Eastbourne.

than others to domestic work, and have been proportionally more successful. Among these are Mr. Woodyer, who has had the good fortune to be called upon to design several of our most important domestic Gothic buildings. Our illustration represents the front of the Sisters' house in the Convalescent Hospital at Eastbourne. A glimpse of the other buildings on the right side of the picture gives a very fair idea of the other architectural features of the design [4].

Religious Pictures at the Academy Exhibition.

IN walking through the galleries of the Royal Academy Exhibition in search of examples of the application of the fine art of Painting to the service of religion, that which strikes us most is the small number of such pictures in this Exhibition.

There is a picture of the Dove returning to the Ark, by Mr. F. G. Cotman, of the naturalistic school, and there is one of Mr. Alma Tadema's remarkable Egyptian pictures, which he entitles, "Joseph Overseer of Pharaoh's Granaries," both which we hesitate to class among what we mean by examples of painting dedicated to the service of religion. There is Mr. J. C. Horsley's (R.A.) picture of "The Healing Mercies of Christ," commissioned by the late Sir W. Tite to fill a pediment in the Chapel of St. Thomas' Hospital. We do not pretend to criticize the work of an Academician; we will take for granted that there are correct anatomy and fine composition, and all other academic merits in the picture; but we may venture to express an opinion as to the way in which it brings the grand subjects of which it treats—Christ's miracles of healing—to the mind of the general public; and we think it will not be generally considered to express strikingly any of the obvious sentiment of the subject, as Christ's sympathy with suffering

[4] We are indebted to the courtesy of Messrs. Longman and Co., Paternoster Row, for the use of the block.

humanity, or the power and love of the great Healer, or the typical character of the miracles of healing, or the like; neither do we think that it will be generally dwelt upon with pleasure merely for its beauty as a decorative feature of the chapel in which it is to be placed.

Next we come to Mr. E. Armitage's (R.A.) "St. John taking the Virgin to his own Home after the Crucifixion." The subject of its general conception reminds us of De la Roche. It is one of those minor incidents of the great Scripture histories which the ancient artists have not familiarized us with, and which the modern artists seem especially to search out. It consists of two figures, the Virgin and the Apostle, about to enter into the door of a house. The house of John seems rather to be a cottage by the roadside outside the city than what we usually suppose it to have been, a house within the city. It is separated by a little garden from the high road; and along that high road we see the people returning from Calvary. There is the Centurion on horseback, and behind him we catch a glimpse of the ladder and the spear which indicate the return march of the unseen legionaries; and following them are groups of the people conversing about the tragedy which they have witnessed. The chief interest of the picture is in the two figures of the Virgin Mother and the beloved Apostle. The figures are freely conceived, and the sentiment, of calm resignation in the Virgin and of quiet solicitude in the Apostle, is the true religious sentiment of the subject.

Mr. J. R. Herbert, R.A., has given us two religious pictures, one a version of the popular modern Scripture subject, "Christ and the Woman of Samaria;" in the other, Mr. Herbert has had the courage to give us a version of the "Adoration of the Magi," which, as challenging comparison with the whole series of ancient artists, has an especial interest and value from our present point of view. No subject has been more popular from the earliest period of Christian art; of no subject can a more complete catena of representations be formed, extending from the earliest pictures in the Catacombs of the 3rd century, and including all the greatest names in art. Mr. Herbert has retained the traditional elements of the subject. He retains three as the number of the Magi, assumed from the

end of the 2nd century downwards; he adopts the theory, as old as the 4th century, that the scene of the Nativity was a grotto. He groups the figures in the way introduced in the 13th century, and adds the attendants of the Magi in the background as did the painters of the 15th. Then he has studied archæological correctness in the costumes of the Magi, according to our modern fashion; and, the catalogue tells us, "the landscape represents the actual country, the hills in the distance forming part of the long range of Moabite mountains," which is the latest development of modern taste. The picture is eminently learned and pains-taking, and interesting to the ecclesiastical antiquary. There is no doubt much meritorious painting in it, Mr. Herbert's name is a sufficient guarantee for that. But we venture to express a doubt whether the picture is altogether successful. The Divine Infant is stiffly drawn, without the *naïveté* which redeems the stiffness in many of the early pictures of the subject; the Virgin and St. Joseph are lacking in expression; the group of the Magi, with the first of them touching the ground with his forehead in adoration, is ungraceful; and we are not at all impressed by the fact that "the landscape represents the actual country." We have vividly in mind the catena of ancient paintings, sculptures, ivories, and illuminations of this most picturesque of the whole series of Gospel subjects, and with this last version of the subject before us, we appreciate the prudence which leads our modern artists so generally to avoid the great subjects which have been dealt with by the ancient masters; and yet our artists *must* take up the whole series of Scriptural subjects, and must express them so as to satisfy our religious feeling of these great themes, and the æsthetic appreciation which has been fed on the study of the ancient representations of them, as well as the realistic fashion which demands archæological correctness in costumes and accessories, and that "the landscape shall represent the actual country."

The Cure of Echo in Large Buildings.

IN a former Number of the *Church Builder* we quoted a paragraph which stated that the reverberation in several churches had been cured by straining wires across them in various ways. Mr. T. Drew read a paper in May before the Architectural Association in Ireland, in which he describes careful experiments of this new method, gives us a rationale of it, and indicates the principles of its application to all buildings. We report the substance only of his paper.

"Every one here has heard something of this lately novel theory, that the application of a few strands of copper wire would seriously affect and modify the body and currents of sound in a public assembly-room. It had its origin first, I believe, in America, and is noticed in the proceedings of the American Institute of Architects.

"I confess I was incredulous to some extent when the theory came before me in the guise of a Transatlantic 'notion' only, although I hold in deep respect the practical common-sense character of American architects; but when the efficacy of the theory was forced on me by the success of experiments made in St. Andrew's Church, in this city,—a success unanimously attested by clergy, parishioners, and all parties interested,—I felt constrained to be attentively respectful. There is a moral to be pointed from this circumstance, not out of place here, namely, that there is something akin to irreverence in receiving with anything but grave and respectful attention any theory propounded with reference to great economic laws in this wonderful universe.

"Of the many phenomena whose occult laws we still strive to master and fix, those connected with sound,—singularly wonderful, as late experiments have demonstrated them to be,—have as yet but little been reduced to system; at least, to such system as enables us architects to apply rough-and-ready conclusions to buildings with which we have to do.

"I do not profess to have been a deep student in acoustic science, nor do I presume to instruct you in the first elementary

phenomena of it, with which I take every one to be acquainted; but I take you to a building at once, to apply remedies to acoustic defects. I should mention that my attention has been brought to this subject chiefly by the publication of an intelligent and intelligible account of experiments made by the Rev. Robert Samuel Gregg in Mr. Burges's cathedral at Cork. Mr. Gregg has attempted to draw no conclusions from, or theorize on, his experiments; but the phenomena he has recorded appear to me so satisfactorily consistent with what we know of acoustic operations, and with each other, that I feel perfectly convinced of the accuracy, intelligence, and truth of his observations. I fancy, on considering them, I see my way to lay down some general notions as to where to apply wires with some of that reason which, we are told, is required even in 'roasting eggs,' and not at haphazard, as most of the wire-experimenters appear up to this to have done.

"In considering a building acoustically, you must look on it as embracing but two divisions—one where sound is manufactured, and one where it is consumed. The first division of the building is the place which is occupied by the choir or orchestra, the preacher or public speaker, the actor, the instrumental or vocal soloist, or by any instrument or instruments, human or divine, by which *sound* is manufactured and supplied for the delight, edification, or wearying of other divine instruments with the gift of hearing. The second division of the building is that which contains the hearers. I propose to call the first of these divisions, from which the sound is projected, the *vomitorium;* the other, where it is to be received, the *auditorium.*

"From the vomitorium to the auditorium is to be projected—directed with what initial velocity can be given it towards the auditorium—a stream of sound: 1st, unmarred and unweakened in its inceptive force; 2nd, unimpeded in its course; and, 3rd, unmingled and uncontaminated, as it were, by streams of sound proceeding from, or reflected from, quarters other than the auditorium. This is the whole problem simply put. I use the word 'stream' advisedly as a rough-and-ready, if rather inaccurate, expression for the transmission of sounds.

"It is unnecessary for my practical purpose to enter with

scientific accuracy into the theory of the transmission of sound-waves, by which term the phenomenon of sound-transit is much more truly expressed. It is simpler for us, I think, to consider the sound with which we have to deal as a volume that is desired to be projected from one place to another, expanding and distributing itself as it goes; and, bearing in mind that while a certain degree of initial strength can be given in one direction more than another by the speaker or singer turning his face in that direction, the tendency of our stream is to expand in all directions from its source, and with a tendency to rise rather than gravitate.

"Two agencies are at work to affect the stream from its source to its reflection, and these are Resonance and Reflection. Both, as servants, may be used to assist and reinforce the manufactory of sound at its source; both as masters may mar and pollute the stream. Of building materials, wood is naturally resonant or reinforcing, as is easily understood by the illustration of the body of a fiddle, which does not give the sound itself, but magnifies and reinforces at its birth what the string produces ten thousand-fold (as long as it has no 'little rift' 'that presently will make the music mute'). So if we can call to our aid the resonance of wood so applied as to add force to sound *at its inception*, and not to affect it subsequently, we may call our building 'right as a fiddle' in that respect. Materials which are not resonant, but reflecting, that is, calculated in surfaces to inflect or 'echo' waves of sound, are stone, brick, plaster, metal, glass, &c.; and it is not to be forgotten that wood, with its resonant property, can in surface be a reflective agent too, if somewhat less so than harder or unresonant materials.

"First, we have to consider what causes act to weaken the force or mar the sound in the act of being transmitted. It will be simpler for us to suppose the building under consideration one of cathedral character; St. Finbar's, Cork, will serve well to illustrate it; the source of sound a single singer in the centre of the chord of the apse. The case is a typical one, and the principles involved apply to others. The singer endeavouring to project towards his auditory a volume of sound, the issuing sound expands in every direction above and all around, with a

certain upward tendency more particularly. All that sound not travelling towards the auditorium is but waste. That which would here be lost, wandering away through the encircling arcade into the ambulatory roofs and up to the choir roof, might, if the singer had a reflecting surface, resonant or otherwise, immediately behind him, be reflected into that forward current toward the auditorium. This space behind and around is an element of *weakness* at the sound 'manufactory.' As a secondary source of injury to the stream of sound, varied reflections from previous streams of sound returning to the singer from the many reflecting surfaces of the ambulatory, may confuse and 'blur' the immediately issuing sound; *weakness* in the issue of sound is, however, the distinguishing fact of the circumstances of the case under illustration. Place your singer as before, and give him a solid circular apse wall all around him as a reflecting agent, and you may introduce the element of *coupision* with a vengeance. From a curved surface sufficiently removed from the voice to make the reflection or echo leave it perceptibly subsequent to the initial sound, you may expect to find a return of sounds toward the singer converged and reinforced by a principle similar to that which has created the whispering galleries of St. Paul's and Gloucester, which, mingling with the sound arising from his lips, blurs and confuses. . . . .

"We have considered those agencies which affect the sound at its issue. It is unnecessary for us to dwell on those which directly intercept its transmission, as practically it does not much concern us. These are, for example, such things as the columns or piers within a building which directly intervene between the vomitorium and a part of the auditory. Against such features as these, acoustically considered, much, I think, stupid and unreasoning prejudice is found in some quarters. We pass on to those agencies which affect the current of sound in the course of transmission.

"It may be assumed that the initial or direct stream of sound can, theoretically, never reach the auditorium unmingled with reflected waves from preceding currents. The reflected waves from the roof may earliest be considered as affecting the initial current. If the roof is low, and the distance to be tra-

versed by the sound before it is reflected inconsiderable, the reflected sound will be so nearly instantaneous with the initial sound as to be practically identical, and cause no perceptible confusion; but as the roof becomes more distant the interval between the currents becomes more marked,—the sounds in course of transmission, directly, become affected, simply speaking, by the echoes of those which have preceded them; consequently, to a lofty roof we may look as one of the most important agencies in causing acoustic deficiency. The form and material of a roof are also aggravating agencies in confusion of sound. The first will affect the character of the reflected waves, and this detail of the subject time would not permit me to dwell on; the second—material—is of considerable importance. When, in addition to the evil of a lofty roof reflecting sound, you have that roof formed of a resonant material such as wood, strengthening and reinforcing the sound that it reflects, I should consider that as an aggravating element of confusion. In Messrs. Lanyon and Lynn's fine church of St. Andrew, Dublin,—the most acoustically unfortunate church I have ever observed,—the cause of confusion under notice may be observed in a marked form.

"The next, and often the most serious, element of confusion arises from those reflected waves of sound which have travelled beyond the auditorium, and are returned to it to mingle with the initial stream. These are, in fact, such echoes or reverberations as return from the unbroken surface of a western wall, an expanse or glass surface in it, or from aisle roofs such as those in St. Finbar's. Of this character is that 'rumbling' effect sometimes produced by a great organ apparently in the roofs of a cathedral or great church, and which some people think so grand, but which I feel certain no sensitive musician would wish to hear. In the mingling of the reflected waves of musical sounds with the initial stream, meant for our immediate enjoyment, discord more or less pronounced must prevail.

"This brings us to the object we have in view—the application of a remedy against the evils of reflected sound. Hitherto we have known but of one device—namely, that of hanging curtains, as being less reflective, against the western wall of a church or other such surface that we suspected of causing

reverberation. Now we have arrived at this remarkable fact, that a strand of wire in a state of tension will break and disperse the wave of sound that passed it. To us, unskilled in the deeper researches of musical and acoustic science, this natural and to us mysterious law seems almost incredible, but we must be constrained by the logic of hard facts.

"The explanation given is this—I am indebted for it to an accomplished musical friend—that the wire in tension—you will mark that it *must* be strained—is in a state of perpetual vibration, which has this effect on waves of sound passing it of breaking their current and dispersing them. When this wire is attached to a resonant material such as wood, the vibration, otherwise silent, becomes a tonic one (as before illustrated by a fiddle), and the vibration is sensible to the ear. A familiar example of this is the melancholy mysterious music of the telegraph wires or an Æolian harp. The wooden telegraph posts supply the resonance to the wires. You may learn from this, that in applying wires as a remedy they must be attached to non-resonant materials, such as stone.

"Without thoroughly understanding the tendency of this mysterious agency, it does not appear difficult to point out, in a general way, terms where it should be applied. If you have reason to believe reverberation comes from the aisle roofs of such a church as St. Finbar's, place the wires, say, across the arches at their springing, where they will intercept the initial flow of sound towards the roofs, sufficiently high not to intercept any sound directed to the auditory in the aisles. Remember, all sound which has been the vehicle of an idea to an audience is but waste when it has passed it by, and returning to it is but mischievous and contaminating to the pure initial stream. If, then, the reverberating surfaces are found behind the audience, place the wires anywhere beyond it, where they will disperse the sound-wave after it has served its purpose. You must be careful not to make this mistake of placing such a potent interceptor of sound *between* the auditorium and the vomitorium, nor must you use your wires in such proximity to the source of sound as will limit its due expansion. From Mr. Gregg's experiments we observe this remarkable fact, that wires strained immediately over his choir as it were strangled

the sound at its birth. We observe also that where they were placed in the nave, between the choir and the organist in the western gallery, while they served to allay the confusion, they caused the body of sound to reach the organist with a remarkably weakened force. Disposed so as to break the waves of sound uselessly travelling into transept and aisle roofs, and against the reflecting surface of western walls, the remedy was effectual."

Restoration of Worcester Cathedral.

WORCESTER CATHEDRAL, after a very complete and handsome restoration, was reopened on the 8th of April. The Dean and Chapter had for some years been engaged in a work of gradual restoration, when in the year 1864 it became known that the tower was actually unsafe, and other portions falling into decay. A public meeting was held at Worcester, at which the condition of the building was reported on by Sir Gilbert Scott, and an appeal made to the public for funds for its restoration. The appeal was liberally responded to; 17,000*l.* was raised on the spot, to which additional donations have since been added. The works are now finished, with the exception of a few trifling details, the total expenditure having been about 100,000*l.*, and there is a deficit of some 3000*l.* or 4000*l.*, which, however, there is no doubt will soon be supplied. Indeed, the offertory receipts on the opening celebration would probably help materially to reduce the debt. It has taken ten years to complete and carry out the designs of the architect, as laid before the public at the Worcester meeting, and when the nature of the work is considered, and the result is examined, it will not be thought to have been a work of slow progress. The exterior was first placed in a state of complete repair; the nave, tower, and, indeed, the whole exterior of the building was refaced where necessary, and new stonework inserted, the interior of the tower being strengthened for the reception of the new bells, &c. The interior was next taken in

hand—the whole of the floor, nave, choir, aisles, transepts, and chapels, repaved with marble, incaustic tile, &c. A new peal of bells with chimes was placed in the tower, this was a separate undertaking, promoted and carried out through the untiring exertions of the Rev. R. Cattley, one of the Minor Canons of the Cathedral.

In addition to the general outlay by the Dean and Chapter, and to the 100,000*l.* of public subscriptions, many special parts of the work have been given by special donors. Among these donors ought to be named in the front rank the Earl of Dudley, who has taken the most lively interest in the progress of the work of restoration from the first, and who, independent of a money gift of 5000*l.*, specially intended for the restoration of the tower, has paved the spacious floor of the nave with marble, given a pulpit for the nave (also of marble and alabaster, and the cost of which is said to be about 1300*l.*), a new organ for the nave, a stained glass west window, and other smaller donations. The Bishop of Worcester has presented a magnificent new throne of carved oak, surmounted by an elaborate and lofty oak canopy—a remarkable feature in the restored building. The Dean of Worcester (Dr. Peel) has given an elaborate reredos of alabaster, and shafts of coloured marble. This is a very striking work. There are five beautifully carved figures of life size in this reredos, the central figure representing Our Lord in the act of Benediction, and supported by the four Evangelists—two on either side. The reredos is profusely ornamented with carving, gilding, and colouring, and surmounted by a baldachino. Among the other special donors are the Rev. Canon Barry and Mr. A. C. Hooper, the chapter-clerk, who have given a brass eagle lectern; Mr. J. D. Allcroft, a north sanctuary open screen; and a stained glass window in the north transept, presented by the Freemasons of the province. The stonework of Prince Arthur's Chapel and the tomb of King John, in the choir, have been repaired, and the latter regilt, at the cost of the Government Board of Works, these being regarded as national monuments. The restoration is pronounced to be very complete and beautiful.

The Golden Table of King Ptolemy in the Temple of Jerusalem.

AN article on ancient metal work in a recent number of the *Builder* gives us an interesting statement as to the table of gold which was among the presents sent by Ptolemy Philadelphus for the use of the Temple at Jerusalem, which will interest many of our readers.

The account of this masterpiece of ancient goldsmiths' work is given in the "Antiquities of the Jews," of Josephus, book xii., chap. ii. A great amount of obscurity attends the passage; and as it has been rendered by Whiston—we cannot say into the English language, but into English words—it approaches what is commonly called gibberish. Even in the original Greek it is obscure. This arises from the remarkable fact, that the Jewish writers, almost or altogether without exception, labour under a marked disability to describe any visible object in intelligible words. They appear to be so accustomed to the hair-splitting of minute metaphysical subtleties as to be unable to call a spade a spade, or to describe its plain wooden handle and flat iron blade. In this instance, also, as in many others, an unnecessary complication is involved by the introduction of dimensions that are mentioned in the Law, but which are inconsistent with the details given from other sources. Thus Josephus begins by describing the splendid piece of work in question as a golden table 32 in. long, 16 in. wide, and 24 in. high. But he then repeatedly speaks of it as triangular and equilateral, which is entirely inconsistent with these dimensions.

The probability is, that this table, which King Ptolemy II. had made, and sent as an offering to the Temple at Jerusalem, was actually a tripod. On one of the copper coins of Herod the Great, a tripod is represented, which very closely resembles one that is found on the silver coins of Crotona, of early date. The Mishna states (in the treatise on Offerings, chap. xi.) that a golden table stood in the porch of the Temple, on which the shew-bread was laid, when removed from the table before the

Lord, within the Holy House. It is extremely probable that this second table may have been that offered by King Ptolemy. This may, therefore, have been actually a tripod, according to the details of the description; while the table in the Holy House, which (originally, at all events) was of wood, covered with gold, was of the oblong form denoted by the dimensions just given.

This magnificent piece of goldsmith's work, then, may be considered as having been 40 in. high; and—if, indeed, it was a tripod—of 18 in. or 20 in. on each side. It was entirely made of gold. Its flat surface was surrounded by a border, or crown, of 3 in. (accurately $2\frac{2}{3}$ in.) deep, wrought in arabesque, with a reed pattern at the angles. The table itself was chased, and precious stones were inlaid, both in the flat portion and in the supports and mouldings. Beneath the arabesque crown, there must have been something resembling the mouldings of an architectural cornice; and the author appears to endeavour to describe the now well-known "egg moulding," as interposed between the reeded members of the decoration. Beneath this, hung a sort of veil of golden foliage, either wrought in *repoussé*, or, as seems most in accordance with the account, actually beaten out in leaves, fruit, and tendrils, in a purely naturalistic style. "Under this pattern of eggs," says the old writer, "the artisans wrought a crown, composed of fruits of every sort, so close to nature that the grapes seemed to hang, the ears of corn to rise, the pomegranates to open." Precious stones, of the natural colours of each of the fruits, were set in the golden chalices, and the whole was united to the table.

Beneath this frieze of foliated work, which must have contained rubies for the pomegranates, emeralds or amethysts for the grapes, and topaz for the wheat or barley, was another egg-moulding; and then another piece of reeded work. Thus, instead of a hollow tripod, such as is portrayed on the coins we have cited, or an ordinary table, standing on legs, we find that this masterpiece of the Alexandrian goldsmiths of the third century before Christ was a prism, wrought with equal care and skill on each of its three vertical sides, and with the *corona* rising above the level surface which formed the upper part of the table. The little altar which Raffaelle has introduced into

the cartoon of Paul and Barnabas at Lystra may be taken as a type of the design. A plain band, or fringe, of the same width as the *corona*, ran under the lower moulding. This rested on feet, each of which was wrought in the form of a lily, its petals spreading under the frieze of the table and showing—if we correctly read the word BLASTESIS—the stamens and pistil within the *corona*. Under each of these golden lilies, as the actual support of the whole superstructure, was a carbuncle, or large ruby; of course, as we now say, "*en cabochon*." The word employed is *anthrax*, which is translated live coal; and Pliny derives the word carbuncle "*a similitudine ignis*." The most valuable of these gems are of the colour of pigeon's blood. Even when of a small size they fetched, in Imperial times, high prices. At the present time a ruby of the weight of four carats, that is to say, a little under thirteen grains Troy, is worth 400*l*., and those above that weight have no determined price. The magnificence of this offering may be more fully appreciated by thus glancing at the value of but one of its constituent parts.

The thickness of the work is said to have been eight digits, which is equal to $5\frac{1}{3}$ inches. This must measure the relief, or projection from the back of the plates to the most prominent part of the enrichment of the edifice. It is consistent with the proportion of the relief of the tetradrachm, which we recently described, in which the fullest part of the work was double the thickness of the disk itself. A spray of ivy was wrought round the lower band of metal, mingled with a branch of the vine, of which the tendrils were so delicate that they are said to have been moved by the wind, and to have "seemed to be a phantasy of nature rather than a mimicry of art."

The chased surface of the table would seem to have been inlaid with gems set transparently; a rhomboidal space in the centre being filled by rock crystal, surrounded by amber, around which rubies and emeralds gleamed like stars. The sacerdotal writer lingers with delight over this glorious gift, the beauty of which he is so little able adequately to describe. He concludes by saying,—"Such was this gift of regal munificence, from the vast cost of the material, the variety of the ornamentation, and the mimicry of nature by the toreutic skill of the

artisans, that, although it did not exceed the table before dedicated to the divine worship in size, yet in art, in novelty of work, and in brilliancy of effect, it was far better and more beautiful."

It is not the mere admiration of an Oriental semi-barbarian for a sacred object, that we have thus attempted to bring before our readers. As a priest, Josephus had no doubt seen the table in question. And he concluded the work we have quoted in the thirteenth year of Domitian (being the fifty-sixth of his own life), when he was not unacquainted with the full splendour of Imperial Rome. The table in question may, we think, be identified among the objects borne in triumph in the procession represented on the Arch of Titus. It was, no doubt, among the precious objects pillaged by Genseric, and carried by that barbarian to Carthage, on the sack of Rome in A.D. 455.

Statistics of Church Building in the Present Century.

IN the first or preliminary Report, dated May, 1873, of the Committee of the Lower House of the Convocation appointed "to consider what deficiencies exist in the amount of spiritual ministration provided by the Church of England for the people of England and Wales, and the means by which those wants may best be supplied," we find the following valuable statistics of the Church Building of the present century:—"The Committee has sought to ascertain what increase has been made to the number of consecrated churches and chapels during the present century. They are quite aware that this is far from representing the whole of the additions that have been made to the material fabrics in which the Clergy of the Church carry on their ministrations. There are many unconsecrated chapels, school churches, and other licensed buildings in which Divine Service is regularly performed, the number of which is not yet ascertained. But even when these are known, the consecrated churches and chapels will have to be considered by themselves, as they represent approximately the amount of subdivision which has taken place in large parishes. Your Committee have therefore tabu-

lated these returns, and present them to the House in this preliminary report:—

CHURCHES CONSECRATED A.D. 1801—1872.

Year.	No. of Churches Consecrated.	Year.	No. of Churches Consecrated.
1801	4	1840	98
1802	2	1841	111
1803	2	1842	99
1804	4	1843	72
1805	5	1844	106
1806	2	1845	91
1807	5	1846	92
1808	8	1847	70
1809	5	1848	102
1810	6	1849	94
1811	6	1850	92
1812	9	1851	72
1813	6	1852	70
1814	8	1853	79
1815	10	1854	97
1816	7	1855	101
1817	10	1856	80
1818	16	1857	64
1819	8	1858	91
1820	16	1859	80
1821	17	1860	86
1822	33	1861	92
1823	17	1862	91
1824	32	1863	102
1825	31	1864	114
1826	25	1865	121
1827	27	1866	124
1828	42	1867	104
1829	47	1868	121
1830	37	1869	121
1831	51	1870	120
1832	48	1871	116
1833	35	1872	107
1834	35		
1835	33	Total	4,129
1836	45	Of this total the Churches rebuilt number	925
1837	64		
1838	100	Thus giving the total of New Churches	3,204
1839	91		

Ecclesiastical Architecture.

ARCHBISHOP MANNING attending a banquet which followed the opening of the New Monastic Church at Newcastle, in the course of the proceedings made some observations on the subject of Ecclesiastical Architecture. It seemed to him, he said, that they ought to keep their eyes fixed upon what might be called the great constructive outlines and principles of the Church. If they looked to the ancient churches they were simplicity itself. The early Romanesque churches had a simplicity of outline which revealed itself throughout the whole structure, so that they might see entirely, so to speak, how they were put together. It appeared to him that this was one of the greatest graces of architecture. If they overlaid it, concealed it, heaped ornament upon it, made it elaborate, they obscured those features of the building which gave it peculiar grace, and which spoke to the reason and told them how it sustained itself. He had observed of late years that they had revived a style of architecture which, being of later time, exactly represented what he meant—the most florid, minute, sub-divided, decorated, ornamented style. He heartily admired these things when he saw them; but when he saw a church which was spacious, solid, stately, of high elevation, of great simplicity, perfectly adapted for use, and at the same time very majestic in its proportions and balanced in its dimensions, he found he had before him something very much higher than any ornament could produce. He strongly believed that architecture of that kind would be the architecture of the future in England; and that English churches could be restored more or less according to the ideas he had been attempting to express.

Church Work in Peterborough Diocese.

THE subjoined statement was moved for at the Peterborough Diocesan Conference of 1873, and laid before the Conference of 1874. It may be taken as a fair sample of the magnitude of the Church work which has been going on for a generation all over the Country.

Tabulated record of Capital Sums expended in providing Endowments Buildings, and Restorations, and Elementary Schools in connexion with the Church of England, during the last thirty years in the Diocese of Peterborough :—

DESCRIPTION OF GIFT.	AMOUNT.			TOTAL.
	1844—54	1854—64	1864—74	
Endowments (including Parsonage House, and Land)	£ 56,579	£ 49,601	£ 96,813	£ 202,99
New Churches Built	37,574	18,224	50,016	105,81
Churches Restored	106,525	157,754	274,425	538,70
Elementary Church Schools (exclusive of Government Grant)	38,044	61,809	121,918	221,77
TOTAL	238,722	287,388	543,172	1,069,28

THE RIGHT OF CHURCHWARDENS TO REMOVE CHRISTMAS DECORATIONS.—In the Carlisle Consistory Court, the Chancellor of the Diocese of Carlisle has given judgment in the case of the office of Judge promoted by the Rev. William Blake, rector of Wetheral, against George Hoadley and Isaac Howe, churchwardens of the same parish. The case arose out of the removal by the defendants at Christmas last of certain decorations of evergreens, flowers, vases, and ornamental shields, which Mr. Blake had placed in Wetheral Church. Whether the decorations were in themselves proper and in conformity with the law, the Chancellor said, was not the real question before him; the real question was whether the churchwardens in the circumstances were authorized to act judicially. He remarked incidentally, however, that it was clear from the evidence that there was nothing otherwise than innocent in the decorations. His worship discussed in detail the general question of the duties of churchwardens, and concluded by deciding that the defendants had acted in violation of the laws ecclesiastical, and must be admonished for this offence, and admonished not so to offend again; that they must restore the vases so illegally removed and carried away; and that they be condemned in the costs of the suit. Judgment for the plaintiff, with costs accordingly.

Correspondence.

ECHOES IN BUILDINGS.

To the Editor of the CHURCH BUILDER.

SIR,—Without seeing the Church of St. John, Limehouse, or any description or plans and dimensions of it, it is very difficult to suggest any remedy for the Echoes in it.

The simplest and cheapest, perhaps, would be to cover the passages with ocoa-nut fibre matting and to take out three of the uppermost panes of ass in the west window, and in the nearest aisles thereto, and clerestory, there be one, and cover the open panes with fine wire gauze instead of ass, or by the patent Venetian glazed ventilators, so as to give an upward rection to the air entering, and avoid cold drafts on persons placed near iem.

The walls, floors, and ceiling act reciprocally on each other respecting ound—neither of them solely causes the echo. Has the clergyman tried ading, and praying, and preaching from other positions than the desk and ulpit? I should be glad to hear from him and aid him if I can.

I have the honour to be, sir,

Your most obedient Servant,

WM. S. INMAN.

14, Montpelier Villas, Brighton,
13th April, 1874.

PLASTER IN THE INTERIOR OF CHURCHES.

To the Editor of the CHURCH BUILDER.

SIR,—The remarks of Mr. G. G. Scott in your last Number (pp. 126, 27), who condemns, with good reason, the modern custom of taking off he plaster from the interior of Churches, which were not originally in- ended to be without it, induce me to send the following extract from an arly writer, which attaches even a symbolical meaning to the use of laster. Hugh of S. Victor, born A.D. 1098, thus expresses the significance f white plaster on the interior and exterior of Churches, for it was fre- uently used on both, as may be seen, especially in Norman work, at the resent time: "Interior dealbatura significat munditiam cordium, exterior unditiam corporum."—Serm. i. in Ded. Eccl., Opp. tom. ii. p. 480. D. Rothom. 1644.

ED. MARSHALL.

BARREL ORGANS.

To the Editor of the CHURCH BUILDER.

DEAR SIR,—Can any of your readers inform me whether a moderately ood Barrel Organ can be turned into a Finger Organ?—whether it is an xpensive process, and, finally, whether it is worth the money?

Yours obediently,

June 30th. A.

USE OF THE WORD "CLERGY."

To the Editor of the CHURCH BUILDER.

MR. EDITOR,—Allow me, through you, to utter a word of remonstrance gainst a common and, as I think, incorrect use of the word "clergy" as a noun ubstantive. In the phrase, "the Bishops and Clergy," it means the body

of the clergy, and is correct; in the question, "how many of the clergy were there present?" it is used correctly in the same sense; but if the question were put, according to the usage on which I animadvert, "how many clergy were there present?" it would be incorrect: it should be "how many clergymen?" and this is made plain by the answer, "there was only one clergy there;" every one sees that the reply ought to be, "there was only one clergyman."

Faithfully yours,
A CLERGYMAN.

Review.

The Ornamentation of the Transitional Period of British Architecture A.D. 1145—A.D. 1190. By EDMUND SHARPE, M.A., F.R.I.B.A. No. 2. Part I. Twenty Plates. London: E. and F. N. Spon Charing Cross.

This number contains further examples of the decorative work of this most interesting and important period of our national architecture. The specimens are selected from the caps and mouldings of pier and door arches in various churches throughout the country, and are very interesting illustrations of the transition from Norman ornamentation to Early English foliage carving. We have often thought that some of these, or such like simple and dignified conventional forms might be used, at little expense and with great advantage, in churches where funds would not admit of good carving, or in small country places where it is hardly worth while to incur the expense of sending a carver for just three or four caps, &c. The illustrations before us are very suggestive, and are so vigorously drawn and to such a scale, as to make them valuable studies for such works as we have mentioned above.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 20th April, 18th May, and 15th June, 1874, Grants of Money amounting to £4445 were made in aid of the following objects:—

Building new Churches at Battersea, St. Mark; Biggleswade, Beds; Cabalfa, in the parish of Llandaff; Camberwell, St. Philip the Evangelist; Canning Town, St. Michael and All Angels, in the Parish of West Ham, Essex; Hendy, in the parish of Llanedy, Carnarvon; Great Malvern, Christ

Church; Middlesborough, All Saints; Stoke Newington, All Saints; Thornes Lane, Wakefield; and Woolwich, St. Michael and All Angels.

Rebuilding the Churches at Brighton, St. James; Llanlleonvel, Brecon; Newington, St. Mary, Surrey; and Teignmouth East, Devon.

Enlarging or otherwise increasing the accommodation in the Churches at Bromley-by-Bow; Bulvan, Romford; St. Burian, Cornwall; Everton, St. Augustine; Evesbach, Bromyard; St. Goran, Cornwall; Hadnall, Shrewsbury; Homerton, St. Barnabas; Kimbolton, Leominster; Llanfanfechan, Bangor; Llanvihangel-ystern-Llewern, Monmouth; Llanrwst, Denbigh; Letheringsett, Holt, Norfolk; March, St. Wendreda, Cambridge; Meavy, Horrabridge, Devon; Merton, North Devon; Newnham, Gloucester; Outwood, Red Hill, Surrey; Owlpen, Dursley, Gloucester; Great Plumstead, Norwich; Poplar, St. Matthias; Reading, Christ Church; Redwick, Chepstow; Stonham Earl, Suffolk; Stretton, Ely; Wethersfield, Braintree; Whitechapel, St. Mark; and Willoughby Waterless, Lutterworth.

Grants formerly made towards Building the Churches at Bradford, St. Bartholomew; Kennington, St. John the Divine; Rebuilding Denbigh, St. Mary's Church; and Restoring, &c., the Church at Holt, Wrexham, were each increased.

Grants of money were also made from the School-church and Mission-house Fund towards the following objects, viz. building School-churches and Mission-houses at Buckton, in the parish of Bucknell, Salop; Chadwick End, Temple Balsall, Birmingham; Cleethrop, Standish, Gloucester; Cocker Brook, Oswaldtwistle, Lancashire; Everton, St. George; Finchfield, Tettenhall, Staffordshire; Great Grimsby, St. James; Newton Abbot, Devon; Newton in Cartmel, Lancashire; Northumberland Heath, Erith; Old Heath, Colchester, St. Giles; and Troedrhiew, Glamorgan.

The following Trusts of money as Repair Funds were accepted, viz. Knutton, Newcastle-under-Lyne, Staffordshire; Liverpool, St. Philemon; Marston, Great Budworth, Cheshire; and Tyndalls Park, Clifton, Bristol.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

(*No remittance.*)

York.

(*No remittance.*)

London.

May	15	Westminster Abbey, Ascension Day	£40	18 5

Durham.

April	3	Scremerston .....*S*	£1	8	2
May	13	Gateshead, St. James *S*	2	1	6

Winchester.

Mar.	31	Holdenhurst .....*O*	3	2	4
April	1	Bournemouth.....*S*	4	17	10
	7	Southampton, St. Denys' .....*O*	1	19	8
May	27	Camberwell, St. Saviour's .....*O*	1	0	0
June	9	Forton, St. John's ...*S*	1	9	5
	13	Hyde.....*O*	0	11	9

Bangor.

(*No remittance.*)

Bath and Wells.

			£	s.	d.
April	2	Bath and Wells .....*A*	91	12	6
May	2	Montacute .....*S*	2	18	5
	27	Draycot .....*S*	0	17	2
June	11	Enmore.....*S*	1	0	0

Carlisle.

Mar.	25	Farlam .....*S*	0	10	11

Chester.

April	3	Bebington.....*A*	27	0	0

Chichester.

April	2	Hurstpierpoint .....*O*	4	11	3

Ely.

(*No remittance.*)

Exeter.

April	21	Withecombe .....*S*	5	10	0

Gloucester and Bristol.

Mar.	28	Bristol .....*A*	6	0	0
April	1	Fishponds .....*A*	2	2	0
	27	Clifton, St. John's...*S*	4	0	0
		Stapleton.....*S*	2	14	0
May	27	Newland .....*S*	3	5	2
June	10	English Bicknor ...*S*	2	15	0

Hereford.

April	3	Hereford.....*A*	14	9	1

Lichfield.

Mar.	31	Prees.....*O*	1	1	6
May	15	Waters Upton.....*O*	1	11	8

Lincoln.

April	2	Holbeach .....*O*	6	0	0
	7	Welby .....*O*	2	2	3
May	2	Theddlethorpe .....*S*	1	5	0
	11	Manthorpe .....*S*	0	19	3
	15	Wispington.....*O*	1	0	0
	27	Winterton .....*S*	1	15	7
June	2	Bassingham .....*S*	3	14	6
	3	Syston .....*O*	0	14	8
		Hougham .....*O*	2	15	4
		Marston .....*O*	2	5	8
	12	Grasby .....*O*	0	14	8
	16	Honington .....*O*	0	16	6

Llandaff.

April	1	Briton Ferry .....*O*	1	1	0
		Nolton Chapel .....*O*	1	14	7
	14	Caerleon .....*S*	2	12	4

Manchester.

(*No remittance.*)

Norwich.

June	10	Norwich Diocesan *A*	£9	16	3

Oxford.

Mar.	24	Old Windsor .....*O*	2	6	9

Peterborough.

Mar.	28	Peterboro' Diocesan*A*	28	0	0
April	2	Kegworth .....*S*	5	5	0
	13	Cole Orton .....*O*	2	0	0
May	7	Normanton .....*S*	1	3	10
	27	Bruntingthorpe .....*S*	2	8	6
June	3	Slapton .....*O*	0	3	0

Ripon.

(*No remittance.*)

Rochester.

Mar.	24	Newtown.....*S*	2	1	9
	25	Gravesend Church Union .....*A*	8	0	0
April	1	Bishop Stortford ...*S*	4	2	2
	2	West Hyde .....*O*	0	15	9
	8	Elstree .....*S*	7	2	6
		Wormley .....*O*	1	14	11
	14	Abbots Langley .....*S*	8	2	6
	21	Lee .....*S*	12	9	3
		Shalford .....*O*	4	6	0
	29	Darenth .....*S*	1	0	0
	30	Ridge .....*S*	1	10	6
May	5	Gilston .....*S*	5	6	2
	12	Puttenham .....*S*	1	6	1
	13	Baldock .....*O*	5	7	8
	27	Charlton, St. Paul's *S*	13	8	1
		Lilley.....*O*	2	7	0
	29	High Wych.....*O*	4	17	6
June	1	Frogmore.....*O*	2	10	2
	2	Stevenage .....*S*	9	5	0
	3	Wigginton .....*S*	0	12	0
	4	Hockerill, All Saints*O*	5	14	9
		Bushey.....*S*	1	10	0
	5	Great Gaddesden ...*S*	5	6	5
	11	High Cross .....*S*	1	10	2
	16	Little Dunmow .....*S*	2	12	0
	17	St. Alban's, St. Stephen's .....*S*	3	0	0

Salisbury.

May	22	Enford .....*S*	3	10	0

St. Asaph.

May	1	Oswestry .....*S*	6	1	10

St. David's.

June	3	Bettws Penpont .....*S*	1	4	9
	5	Martletwy .....*S*	2	19	6
	10	Llangennech .....*S*	1	12	0
	13	Talachddu .....*S*	1	15	0

Worcester.

June	2	Kineton .....*O*	9	1	1

Sodor and Man.

(*No remittance.*)

The Church-Builder.

No. LII.

Ritual.

THE question of Ritual, considered not in its party sense, but in its broad sense as the ceremonial of Divine Worship, is one which comes fairly within the scope of the CHURCH BUILDER, and we propose to devote some pages to its temperate discussion.

Some ritual is inseparable from any worship rendered decently and in order. Kneeling at prayer and standing to sing is ritual; the arrangement that one man shall say the prayers and the rest shall say "Amen" is ritual; if one man wear an official dress, if it be only a Presbyterian Minister in a Geneva gown or a Local Preacher in a white neck-tie, it is ritual. There is no question whether we shall have ritual or not, the only question is, What kind of ritual shall we have?

We have all abandoned the ritual which was customary thirty or forty years ago, and no one wishes to go back to it; it was the expression of a phase of belief and a tone of feeling which have happily passed away. It is not in so-called Ritualistic Churches only, or in more moderate High Churches also, that the ritual of Divine Worship has been changed during the last twenty-five years, but in Low-Church Churches generally, and notably in Broad-Church Churches, there is an alteration in the ritual very strongly marked.

In many respects there has been a universal concurrence in these alterations. Probably, every new church which has been built during the last twenty-five years has been built with a chancel, part of which has been parted off for a sacrarium; galleries have been dispensed with; the organ has been placed beside the chancel, and those who specially lead the musical part of the service have been seated in the chancel. That is to say, the old custom of conducting the Divine Service in the chancel has been universally re-adopted. In very many instances among Low Churchmen the choir has been surpliced, and among Broad Churchmen it is as general as it is with High Churchmen. There is perhaps no instance of a three-decker of modern date, the pulpit is universally placed on one side of the church, and the reading-desk on the other, so as to leave the view up to the communion-table clear. A large and fairly handsome font is always provided, and is generally used; the old custom of baptizing in a basin, while the font served as a receptacle for dusters and candle-ends, is utterly exploded. That is to say, the Sacraments of the Gospel have received universal recognition. Art has been cordially recognized as having a legitimate place in the fabrics and services of the Church. We have secured the best architecture we could afford; we have introduced painting, universally in painted windows, and less generally on the walls; we have introduced sculpture in capitals and reredoses; poetry in a multitude of new Hymnals; and music forms a universal, and is found to be a most attractive adjunct to the service. In the restoration of old churches the same improvements have been universally introduced, so far as circumstances would allow.

The whole development is healthy and natural. Great exertions have been made for a whole generation to infuse into the English character a love and knowledge of Art; these exertions have been successful, and this development of the æsthetic side of religion is one of the natural results. After all (to take not the highest view of the matter), Sunday is the great holiday of the people; there are great assemblies of the people for Divine worship; the general human instinct is that Divine worship should be solemn, stately, ceremonious; the people's instincts are satisfied, their devotional feeling is really raised by

a fine service in a fine church. The degree of stateliness and ceremony desiderated and desirable, will depend very much upon the æsthetic culture of the people. Those who cannot sing dislike a musical service, it is above the standard of their musical culture, but they join heartily in the hymns. Nobody likes a ritual whose significance he does not readily understand—to him it is mummery; but he does not wear a shooting-jacket on Sunday, and takes his hat off in church, and behaves with ceremonious decorum so long as he is in it, and kneels at prayer and stands at praise, all which is ritual; and seems rather elaborate ritual, not to say mummery, to some of our dissenting friends.

Again, ritual must not be merely solemn and stately, it must be expressive; it is the outward gesture of the Divine Service, which ought to give force to the spoken words. Thus, reading the Lessons from a separate lecturn and not from the prayer-desk is a piece of ritual, intended to do honour to God's Word, and to make the reading of it more solemn and impressive. So the saying of the Communion Service in a different part of the building from the Morning and Evening Prayer is a piece of ritual, and is intended to show that the services are different, and one more highly estimated than the other; for the Morning and Evening Prayer are the Seven Day Hours which the Clergy of the Middle Ages were bound to say, digested into two Offices and popularized at the Reformation; the Communion Service is the great Evangelical act of Divine worship, showing forth our faith in the Atonement through the sacrifice of Christ, and pleading it at the throne of God, which our Lord commanded as the worship of His Church.

It is not only in æsthetics that the national mind has been developing, but in Christian doctrine too, and our ritual changes have only been the natural outcome of the whole change in the national mind. The first great change was the rekindling of the old respectable "Church and King" kind of Churchmanship into real religious earnestness, and the making men feel the need of personal religion, which was the work of the Evangelical school of the beginning of the century. Then men came to see that the Church did not mean the Establishment, was not a piece of State machinery, but that the Church

was a Divine Institution for effecting the salvation of the world and training the saints for heaven. The appreciation of the Sacraments, as not mere outward signs and tokens of Christian men's profession, but as the great means of grace, followed speedily. Lastly, the idea was embraced that people go to church, not merely to say their own prayers, not merely to get instruction and help from the sermon, but that the central object of Divine Service is to worship God; that one object for which the Son of God was incarnate and died was to gather together a Church which should offer to God an acceptable worship.

The destruction of the high pews was the ritual sign that people are assembled, not to say their private prayers, but for common prayer. The opening out of the Holy Table to sight, and the rehabilitation of the font were significant of the more important place which the Sacraments held in the minds of the people. The chancel service, the surpliced choir, the musical intonations, are the ritual of a solemn worship.

We have attained our present position in a remarkable way, not by the impulse or guidance of authority, but by every man doing what was right in his own eyes. No wonder if there have been individual extravagances; the only wonder is that on the whole the movement has taken place with such universality and such uniformity. We are now apparently on the eve of a consolidation of our position. The authorities of the Church, after wisely allowing the movement so far to pursue its natural healthy growth with little interference, have at length put forth their hand to arrest and fix it. They have obtained new powers from Parliament to facilitate the application of the law in cases of excess or of defect in matters of ritual; a year's delay has been given to allow Convocation to revise the Rubrics; and then, as we understand it, the Clergy of all schools and parties will be required to conform to the standard of ritual which shall have been adopted.

The first question which suggests itself is this, Has this great religious movement, which has borne us all along on its bosom for the last quarter of a century, reached the full term of its natural and healthy development? In individual cases it may have passed it, *hinc illæ lachrymæ*. In the Clergy and

the more earnest and thoughtful of the laity, it may have reached its full development. But have the great bulk of the laity of the Church quite come up to it yet? The public mind in these days ripens fast on any question which is fully discussed before it, and in which it takes interest enough to enter into the discussion; and there is still a year before us; and it is the Clergy and the more thoughtful of the laity in whose hands the decision will rest; so that if the matter is dealt with under a sense of the grave responsibility of settling the Ritual of the Church—which is the outward expression of its doctrine—for three or four hundred years to come, the time may, perhaps, be not immature for the settlement of the question.

Any settlement must partake of the nature of a compromise between the extremes of excess on one side and defect on the other; some intermediate point must be taken: there are two good reasons for not fixing that point too low. The first is, that the great body of the Church is rapidly coming forward to that line which is occupied now by a large body of the most earnest and thoughtful, and this advance must be allowed for. The other is, that though the law forbids defect as well as excess in ritual, yet the natural working of the law will be that innumerable defects of all kinds will be—must be—allowed, but it is unlikely that any margin of excess beyond the prescribed standard will be tolerated; it will only be fair, therefore, to fix this maximum limit with a liberal amplitude of allowance within it.

For, of course, the compromise will not be a definite line to which every one will be tied down; it will be fixed by two lines within which everything is legal, beyond which the trespassing Cleric is liable to be headed back by his Bishop or Archdeacon coming down on him from above, or any three aggrieved parishioners coming up against him from beneath.

The two points on which attention is for the moment fastened are the Vestments rubric, and the position of the Celebrant. We beg to hazard a suggestion on each point.

For the question of Vestments. Now that we have got surpliced choirs, is there any great objection to distinguish the Clergy by some different kind of vestment? The only objection which we hear made is that the vestments are Popish,

which is a simple mistake of want of information. In the Eastern Church the Clergy wear vestments, though different in name and form from those of the Roman Church. The Lutheran Clergy of Sweden and Norway wear vestments which are, we believe, very like the ancient vestments of the Western Church. The Reformed Church of England still retains the vestments, though they are only actually worn at coronations; it may be doubtful whether the Vestments rubric requires the Celebrant everywhere to wear an albe and chasuble, there is no question that the Canons require the Celebrant in cathedrals to wear a cope.

As to the meaning involved, we deny that the wearing a cope or chasuble by the officiating clergyman at Holy Communion, is a symbol of any very high phase of doctrine; people may arbitrarily attach any meaning they please to everything; but in itself it is not a "sacrificial vestment." A vestment of different shape and richer material means that the Holy Communion is a higher service than the Morning and Evening Prayer, and that it is appropriate to distinguish the principal minister in the highest act of the ministry by an official costume of a kind which differs from that of the choir-men, and would match with the architectural and artistic beauty with which the service is in other respects accompanied. The extreme men have prejudiced people against anything of the kind, not only by giving an arbitrary symbolism to them, but by their bad taste in exhibiting themselves in vestments of ugly modern shapes and adornments. The chasuble of the earlier times, as seen on the Bishops in the Church of St. Apollinaris at Ravenna, is an ample and dignified vestment. Something similar, we venture to think, would at once recommend itself to many minds which would be offended by "Popish vestments." We suggest that the compromise might well, as its maximum limit, allow the continued use of a special vestment for the Celebrant at Holy Communion, of a pattern and material to be approved by the Bishop, while it might leave the surplice and stole undisturbed as its minimum.

Again, for the question of the position of the Celebrant; the extreme men have quite arbitrarily given a special meaning to the eastward position. It would be just as easy to say

that the north-end position symbolizes sacrifice, because in the Temple at Jerusalem the priest offered on the north side of the altar of burnt sacrifice. The earliest position of the Christian Celebrant was behind the altar, and there is much to be said in favour of its revival. Might not the compromise settle the question by an assertion that since all three positions have venerable precedent, and since it makes no difference which is adopted, all three are allowed?

St. Andrew's Church, Plaistow, Essex.

THIS Church was consecrated in July, 1870, and though still far from completion, is, both within and without, one of the handsomest churches in the London District.

The Architect, Mr. James Brooks, has chosen "Early English" as his style, but a little French feeling has been infused into the lines of the arches and grouping of the composition with very happy results.

The ground-plan consists of a nave 90 ft. × 31 ft., with north and south aisles 10·6 ft. wide; a choir under the tower vault, 24 ft. × 24 ft.; an apsidal sanctuary 23 ft. long (to the chord of the apse); a side chapel on the north side of the choir, and a very lofty transept on the south, from which is the approach to the vestry, and in the upper part of which it is intended to place the organ loft.

The nave arcade is of four large bays, with a smaller arch at the west end; the columns are circular, with four attached shafts. Immediately above the nave arches is a continuous wall arcading running the whole length of the nave (continued round the chancel and apse), and in alternate bays of this are the clerestory windows.

The aisles are low, with a "lean-to" roof lighted by small windows, nearly all of which are filled with stained glass portraying the life of our Lord.

The chancel is at present bare and unfinished, but it is

intended to have oak stalls and screens separating it from the nave and side chapel.

The windows in the apse are on a level with the clerestory, and the blank wall of the apse is to be decorated in fresco at some future time.

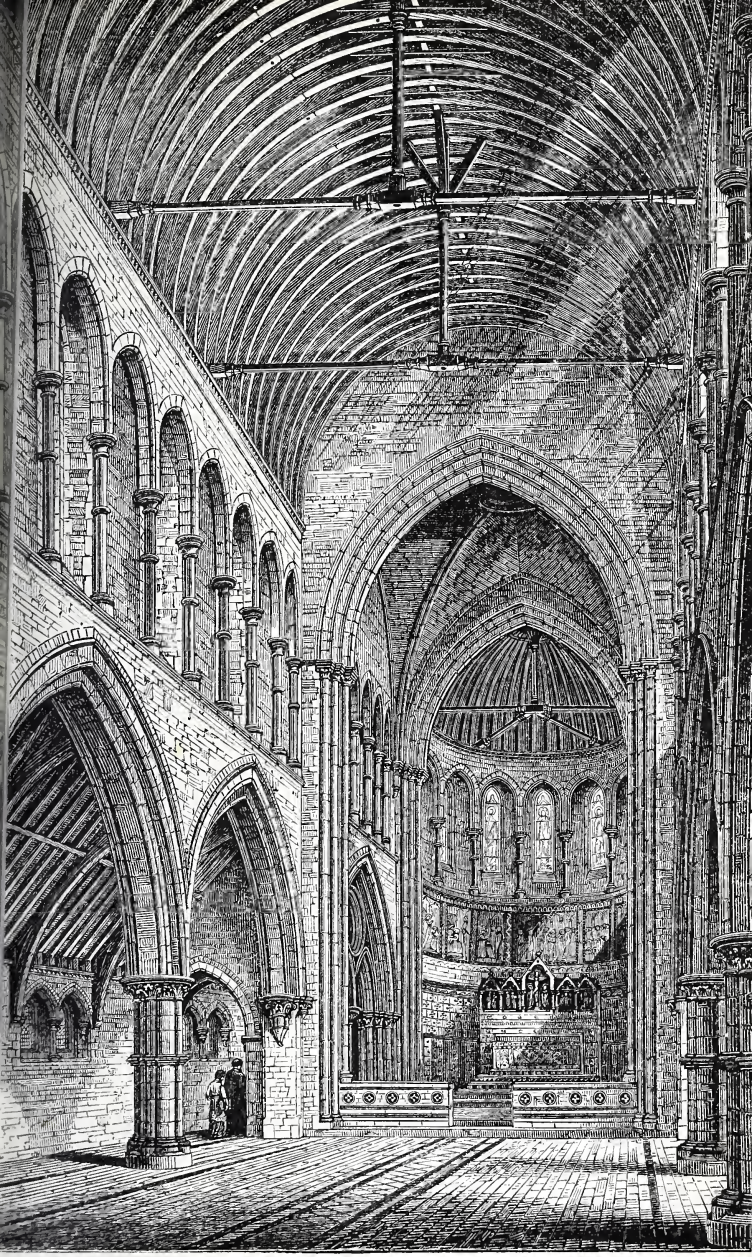
The altar, 10 ft. in length, stands before a lofty reredos of Caen and Mansfield stone; the space immediately above the table itself is decorated with a tile Mosaic; over this are five cusped arches carried on shafts of dove marble. In the centre panel is a large crucifix, with figures of St. Mary and St. John; and in the four smaller ones are figures of St. Mary Magdalene and the "other Mary," St. Joseph of Arimathea, and the Centurion.

The sedilia is in three stalls of oak, and stands detached from the wall. The pulpit is of oak and walnut, the centre panel containing an oil-painting of St. Agnes. The pulpit rests on clustered columns of stone and dove marble.

The font is of a very early character and extremely massive: the top is square, the base circular, with four angle shafts with square caps. The whole is of different coloured marbles.

The walls of the church throughout are of "Kentish rag," with quoins, columns, windows, &c., of Bath stone. The roof is tiled with dull red tiles; internally, the rafters are stained, with plaster between them, except in the portion over the choir, which is vaulted in stone.

The tower, as will be seen from the illustration, at present is only built up to the level of the roof; but whenever the necessary funds are forthcoming, a tower, with a short spire and four corner turrets, will be built: of this, however, there is no immediate prospect, as nearly £10,000 is still needed before the tower, vicarage, and infant school can be completed.



St. Andrew's, Plaistow. J. Brooks, *Archit*

The Monastic Buildings of the Cistercian Order.[1]

ONE of the most remarkable movements ever recorded in Church history, but one that has scarcely received the notice which it deserves from modern writers, was that which was commenced by a few Benedictine Monks in the East of France, at the close of the eleventh century. Disgusted with the laxity of manners which had overspread monastic institutions, and scandalized with the ostentatiousness and extravagance displayed in the buildings, decoration, ministration, and services of the Church, three Monks of the Abbey of Molesme, desirous of following a stricter mode of life, and of adopting a simpler and purer form of worship, separated themselves from the community to which they belonged, and founded, in the year 1098, in a desert place in Burgundy, a new convent and a new order of monks. Such was the commencement of the great Cistercian Reformation, which rapidly overspreading the whole of Christendom, in a wonderfully short space of time covered the face of Europe with its results, no less than 350 Abbeys of this order having been founded, erected, and abundantly endowed within the first century of its existence. In no country did this reformation and the simple earnestness of its promoters meet with greater favour and readier acceptance than in England. Landowners and nobles vied with one another in offering sites for their convents, in aiding them to raise their abbey-church and their domestic buildings, and in amply endowing them when completed: witness the numerous noble remains of this order in Great Britain, which still survive the disastrous effects of a subsequent Reformation, due to similar causes, the destructive ruthlessness of which swept away much that was noble and admirable, as well as much that was corrupt and degenerate. (Among the larger monasteries of this order founded in England, of which the remains still exist, and which comprise the most important monastic ruins in the country, the following may be named:—Fountains, Furness, Kirkstall, Rievaulx, Byland, Jer-

[1] From a paper by Mr. Edmund Sharpe, read at the Ripon Congress of the Archæological Institute.

vaulx, Calder, Whalley, Tintern, Newstead, Beaulieu, Croxden and Netley.) Again and again has the same thing happened We see it in the outbreak of the Iconoclasts, in the early ages of the Church, and in their wholesale destruction of images and pictures, as well as in the subsequent separation of the Greek and Latin Churches, due to the same causes. We have it again in the protests and secession of the Cistercians in the eleventh century, and in the action of Wycliffe and his followers in the fourteenth. We see it later still in the German Reformation of the fifteenth century, in the suppression and destruction of monasteries under Henry VIII., and in the Puritanical havoc of the great Rebellion. In this frequent recurrence of the same causes and the same effects, from time to time, in the history of the Church, we recognize, in the first, the natural proneness of human nature to that which captivates the eye and pleases the senses, and the constantly increasing tendency to ornate services, to surface decoration, to a sensuous ritual, to pictures and images, and ultimately to superstitious observances and saint-worship; and we see, in the second, the sure result of that revulsion of feeling which suddenly arises when the lowest point in this downward progress of mental subserviency is arrived at. Of these different movements in the latter direction, not one was commenced and carried out with so much humility and gentleness of spirit as that of the Cistercians. Content to protest and dissent, they proved the sincerity of their professions by the sanctity of their lives, and by the reality of their self-denial, rather than by aggressive attacks on the system which they condemned. In no document, however, either of ancient or modern times is the use of colour and gilding on walls and windows, of gold and silver in ornaments and utensils, of pictures and images, of superstitious practices, and saint worship, so emphatically denounced as it is in the Charta Caritatis of the Cistercians, the code of laws which, adopted in the earliest days of the foundation of the order, and subsequently enlarged and confirmed under the auspices of St. Bernard himself, remained the rule of life of all the monasteries of the order. The manly independence which characterizes this early protest or charter is sufficiently remarkable, when we consider the circumstances and the times in which its authors lived. Without throwing off their

allegiance to the Church, they acknowledged no authority, in the administration of their affairs or the government of their own monasteries, but that of the head of their order. They forbade, indeed, their members to go to Rome, unless accompanied by a Bishop of the Cistercian Order. They prohibited prostration in their Churches, and any abject position of the body whilst praying. They abolished saint-worship, and permitted their Churches to be dedicated only to the Blessed Virgin. They tolerated no images, or pictures even, of saints; nor, indeed, the representation of the human form on their walls, or in their windows; nor even the crucifix itself; permitting only a painted wooden cross. This order is further supplemented, and their opposition to all approach to sensuousness, either in their service or ritual, is further illustrated, by a comprehensive order passed at the General Chapter of 1213; and again by two remarkable injunctions relating to bell-ringing and singing, occurring, the first, in the same general order of 1213, and the second in the second edition of the Charta Caritatis of 1134. Their objections to polychrome, and to richness of ornamentation of every description, arising evidently from the extent to which the abuse of this species of decoration on the walls, and in the vestments and utensils of the Church, had been carried, are emphatically conveyed in their various prohibitions on this head, which descend even to the clasps of their books, and the lettering of their manuscripts. Lastly, we have the following remarkable order in regard to stained glass:—Cap. lxxxii., "Vitreæ albæ fiant, et sine crucibus, et picturis." Strong colour is to the eye what strong drink is to the palate; and we gather from the strength of the prescribed remedy in this case what must have been the extent of the disease at the time when these rules were drawn up; nothing short of total abstinence having been considered by the Cistercians of that day, as by the temperance societies of our own time, to be likely to be effectual. But although the Cistercians were reformers, to the verge even of Puritanism, in the treatment of their wall surfaces, their carved work, their utensils, their vestments, and their windows, they were, in all that concerned their buildings, in the higher and nobler attributes of form and outline, real artists in the true sense of the word; they instituted, in fact, a school of architecture, which, for vigour

and boldness of design, for excellence of proportion, as well as for the elegance and purity of treatment of all its subordinate details, is unsurpassed by that of any age or country; and I think you will be disposed to agree with me, after we have visited the three or four examples that we hope to see in the course of the week, that a careful study of their numerous excellencies by architects of the present day, could not fail to exercise a beneficial effect on modern designs, by checking exuberance of ornamentation, and by the cultivation of a purer taste, delighting rather in form and outline than in colour and surface decoration. And it is in order to enable you properly to utilize this opportunity that this preliminary lecture is given; my business here this morning being twofold, namely,—1st. To explain to you the rules and regulations in regard to the buildings of the Cistercians, upon which this special school of Mediæval architecture is based; to furnish you, in fact, with the key which shall enable you to read aright those ruinous groups of conventual remains; and, secondly, to draw your attention to those peculiarities and excellencies of style and design which characterize the works of these men, of which we shall see in the course of the week such admirable examples. Now, in doing this, I shall have, I fear, to a certain extent, to travel over ground which has already been trodden by me in my lectures to the Yorkshire Archæological Society, at Kirkstall, and at Fountains in 1871 and 1872. I must, therefore, crave the indulgence of such members of that Society as are present here to-day, whilst I make this very necessary preliminary explanation to those who were not present on those occasions, and who probably hear for the first time of Cistercian architecture as a special phase of the architecture of the Middle Ages; and who, no doubt, constitute by far the larger portion of my present audience. It is more than forty years ago, when travelling abroad in 1832, as one of the Travelling Bachelors of Arts of the University of Cambridge, that I was first struck with certain peculiarities, which I observed in the remains of the monasteries of the Cistercian order of monks, which led me to believe that they must have followed certain rules of their own, as well in the plan of their conventual buildings as in the design of their churches. Further observations confirmed these impressions. I became interested in the

natter, and so arranged my journeys as to enable me, during the three years that I was absent, to visit nearly the whole of the principal Cistercian Abbeys in France and Germany. I have subsequently had opportunities of examining several in France, that I did not previously visit, and the remains of nearly the whole of the English monasteries of that order, six of the abbey-churches of which are illustrated in the work which I published in 1846, entitled "Architectural Parallels." The conclusions to which this study of the works of the Cistercians brought me led me to examine, somewhat carefully, the chronicles which give the earliest account of the rules and history of the order; and I found, as I expected, sufficient reason for concluding and asserting that the Cistercians followed certain rules of their own in regard to their buildings, which distinguish them, for at least the first 200 years of the existence of the order, from those of all other religious bodies of that time. The three principal monastic orders of the Middle Ages were—1, the Benedictine; 2, the Præmonstratensian; and 3, the Cistercian. Of these three orders the Cistercian, which was an offshoot from the Benedictine, was the latest. The order arose in the west of France, at the close of the eleventh century, and was instituted by three monks of the Abbey of Molesme, in Burgundy, who, grieving over the general laxity and want of discipline that prevailed in the Benedictine Abbeys, and more especially in the one to which they were attached, after several fruitless efforts to reform and correct it, quitted their convent, and retiring to a desert and secluded spot in the diocese of Chalons, established there, with the favour and under the protection of Otho, Duke of Burgundy, in the year of our Lord 1098, the Convent of Citeaux, where they lived after a new and stricter rule, founded upon that of the Order of St. Benedict. Great, however, as became in a short time the reputation for sanctity of these early founders of the order, and favoured as were their efforts, not only in the establishment of Citeaux, but also of several dependent Abbeys, it is to the great St. Bernard that the extensive renown and rapid increase of this order is to be attributed. He appears to have entered the Abbey of Citeaux in the year 1112, and to have been sent with twelve monks to occupy the

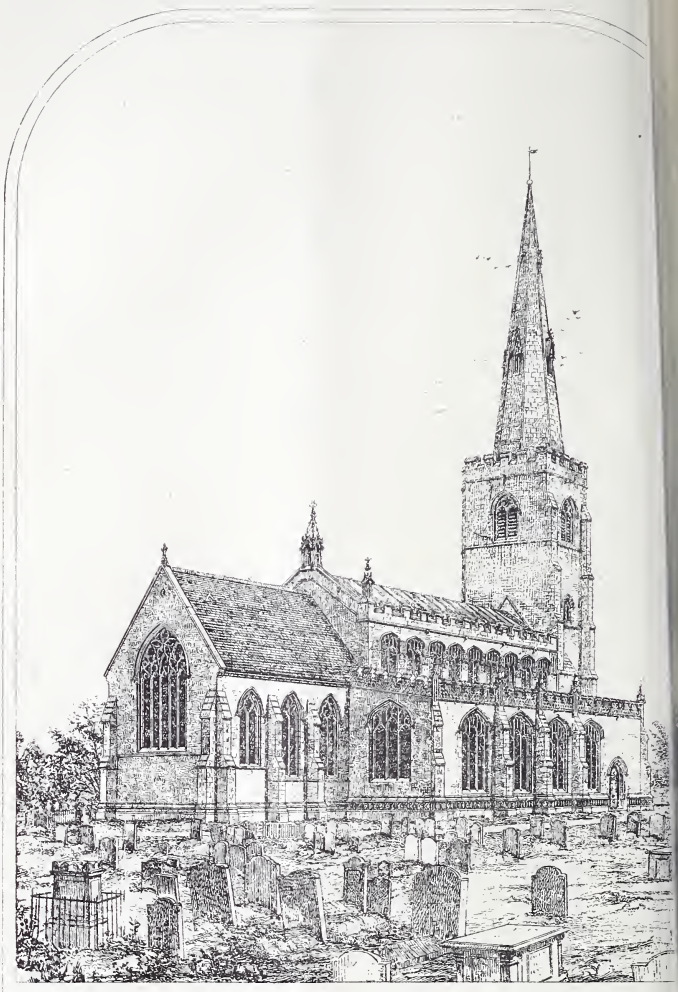
new Abbey of Clervaux, as its abbot, in the year 1119. He was one of the greatest luminaries of the Church. His zeal his piety, and his learning were such as to obtain for his particular order, to which, as one of its earliest votaries, he was devotedly attached, the greatest favour and support. During his lifetime a very large number of Cistercian monasteries were founded, built, and endowed. The order continued to be exceedingly popular and prosperous until the end of the thirteenth century, when the same laxity which had corrupted the other orders began also to affect the Cistercians, and we find them ultimately departing from the precepts of their founders, not only in regard to external forms, but also in their discipline—a departure as apparent in the style of their buildings as in their mode of life. A considerable number of the abbey-churches of this order remain at the present day, and although subsequent extension and alterations have in many cases swept away the original structures, still a large portion of those that are left are the only buildings of the twelfth and thirteenth centuries, and belong to the period when the whole of the rules of the order were fully enforced. In France they are the most abundant, in Germany many valuable examples still exist, and in England they are to be reckoned amongst the most interesting of our monastic remains. I need hardly add, that in all three countries they are chiefly in a state of ruin, except where they have been devoted, as occurs in some few cases, to some secular purpose. Their ruinous condition, however, increases rather than otherwise the interest usually taken in them, and certainly adds very considerably to their picturesque effect, and to the facility with which their mode of construction can be studied. I have already spoken of the large number of the abbeys of this order, but it was not until the year 1128, that is to say, thirty years after the foundation of Citeaux, that they began to increase with any degree of rapidity, and this increase was probably due as well to the great and increasing reputation for sanctity that the monks of this order had acquired, as to the rising reputation and influence of St. Bernard, who had then been nine years abbot of Clervaux. Within 200 years of that date no less than 1200 abbeys were founded, erected, endowed, and added to the order; and the entire number of dependencies possessed by the abbot

Citeaux shortly before the Reformation is stated to have ·en 3200. Now, of those 1200 monasteries I do not know ıe, the general plan of which is not in accordance with that of l the rest, nor a single church which does not bear in its :tails the impress of its Cistercian origin. This remark, mited as it is to the monasteries that were erected during the rst two centuries of the existence of the order, applies, of ›urse, only to the general disposition of the monastic build-ıgs and to the general character of their architecture; variations :cur, as a matter of course, as well in the one as in the other, ue to local or other causes, but they are mostly of slight im-ortance, and are, in fact, of the nature of those exceptions hich tend rather to prove the general rule than to invalidate . Of these peculiarities some are the result of positive direc-ions contained in the statutes of the order already referred to, hilst some appear to be matters of habit and practice, as strictly bserved, however, as if they were enjoined by the written rules f the order. I will refer to them indifferently, and in the order n which they present themselves most conveniently for the apid survey which we can only now take of them. The build-ngs of the Cistercians were always laid out according to one ıormal plan. Whether the abbey was of the largest or of the smallest type, this model was rarely, if ever, departed from. Variations occur in the comparative size and ornamentation of :he different buildings of an abbey, but never in their disposi-:ion. This uniformity of procedure has enabled me to show upon a typical plan—such as the one placed in the middle of this screen—a true representation of the whole of the normal build-ngs that surround the cloister quadrangle of a Cistercian mo-nastery of the twelfth century. This model plan is the concrete result of the aggregate plans of the whole of the Cistercian abbeys that I know, some twenty of which, prepared from my own measurements, are exhibited on this wall, no single one of which is at the present day in a complete condition. Now, in studying the views of any Cistercian abbey that we visit, the model plan, which I have had reduced and printed by photo-graphy, and a copy of which has, I believe, been placed in the hands of every member present, presents a convenient mode of determining at once which of its original buildings remain, and

which have been destroyed, which are built according to th normal plan, and which exhibit departures from it. It is th that we shall use it in our visits to Fountains, Rievaulx, Je vaulx, and Byland. I will now, therefore, proceed to point o upon this model plan the relative position and the respective u of each of those buildings that usually surround the four sid of the cloister quadrangle of a Cistercian convent. The fir thing that strikes us on approaching one of the abbeys of th Cistercians is the nature of its site. They appear to have inv riably selected remote situations, at a distance from town generally in a valley, and often in the narrowest part of th valley, with a view apparently to complete retirement an seclusion. In France and Germany this appears to have bee the almost invariable custom of the Cistercians. In Englan situations of this kind were, perhaps, more difficult to mee with; still, I know of no single instance, in this country ever in which this general practice has been departed from, or th valley deserted for the high land. We turn, then, with interes to our chronicles to ascertain whether a practice, which appear to have been so universally followed, was enjoined by any specifi rule; and we find, on consulting the statutes of the Genera Chapter of 1134, the following instructions, which form th subject of the first chapter of these institutes as given in th "Monasticon Cisterciense," p. 246:—"Cap. i., Quo in loc sunt construenda cœnobia. In civitatibus, in castellis, aut villis nulla nostra construenda sunt cœnobia, sed in locis a conver satione hominum semotis."

St. Wendreda, March, Cambridgeshire.

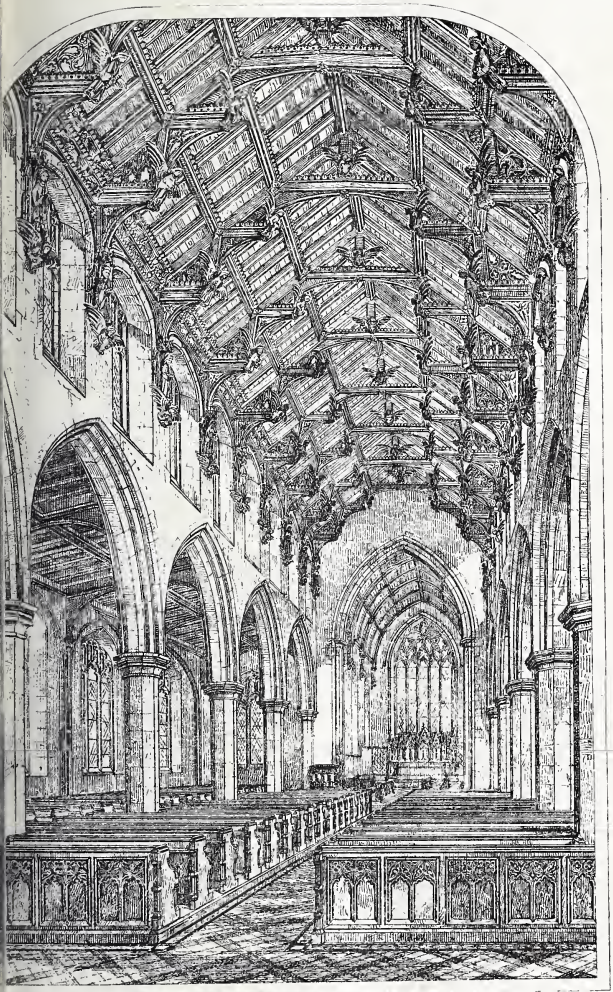
UNTIL recently the town of March, with a popu lation now of nearly 6000, and an extent o 19,141 acres, was a Hamlet of the Parish o Doddington, a neighbouring village; but as early as the time of Pope Clement VI., in consequence of the great distance from the parish church, and of the floods which often rendered the roads impassable, provision



S. WENDREDA. MARCH. CAMBRIDGESHIRE.

N.E. VIEW (RESTORED)

WILLIAM SMITH, ARCHT.



S. WENDREDA . MARCH, CAMBRIDGESHIRE.

INTERIOR LOOKING EAST (RESTORED)

WILLIAM SMITH, ARCHT

was made for the spiritual wants of the hamlet by the building of a church or chapel dedicated to St. Wendreda. The Pope's Bull, by which he gave permission for the chapel to be built, is mentioned in an old inventory of the contents of the parish chest, but is not now to be found. The facts, however, are recited in an Indulgence granted by Cardinal Wolsey, which is still preserved at March. In Watson's "History of Wisbech" mention is made of this church or chapel as "a noble and beautiful structure dedicated to St. Wendreda, and built about the year 1343, as is shown by a grant of Indulgence still preserved amongst the archives of the parish, to all who should frequent this chapel or have any other affairs relating to the same, dated at Avignon, Aug. 14, 1343, in second year of Clement VI., during the time of Simon Montacute, Bishop of Ely."

The dedication is a very uncommon one. St. Wendreda was probably a local saint of considerable celebrity, as Dugdale mentions that, "by Abbot Elsin or Elsi, appointed by King Ethelred, the body of St. Wendreda was translated to the church at Ely; it was brought from the village of March, and was enclosed in a shrine of gold."

The Chapel was served by the rector and curates of Doddington, to whom the cure of souls belonged. In 1847 an Act of Parliament was obtained for the division of the Parish and Rectory of Doddington into three separate and distinct Rectories. In 1856, a second Act was obtained for the further division of Doddington and March, the former to be divided into two parishes, and the latter into four, and on the death of the late Rector of Doddington (the Rev. Algernon Peyton) in 1868, the Act was put in force. Three new churches have already been consecrated, and a fourth has yet to be built.

In the meantime an effort has been made by the rector and others to restore the old church at March, and they now have the satisfaction of seeing the work *commenced*, though they have not sufficient funds to complete the work they hope to see eventually accomplished.

Like almost all of our old churches, the present building is the work of various periods, and it contains many points of

interest. The general effect of the exterior (with the exception of the present miserable chancel) is very rich, and the tower and spire rising at the west end is a landmark for a considerable distance. The interior of the nave has a magnificent old roof, which appears to have been put on at the end of the fifteenth century. The figures under the canopies beneath the tie-beams hold musical instruments, viol, harp, pipe, drum, dulcimer, trumpet, &c., &c., and above them there is quite a cloud of angels with outstretched wings, nearly all in good preservation.

The present chancel is most unsatisfactory. It is quite modern, with semicircular-headed windows at the sides, worthy of any meeting-house. At the east end there is no window, but a huge classic altar-piece nearly covering the entire east end. The ceiling is coved, and executed in lath and plaster; and the upper part of the chancel-arch is entirely blocked up. It is proposed to rebuild the whole of the chancel in the way represented in our illustration.

The arcades of the nave, consisting of five arches on each side, are of good proportions, but they are not of the same date. The earlier one appears to be latter part of the thirteenth-century work, and the other the middle of the fourteenth century.

The most singular feature, however, is the tower, the date of which appears to be about 1400. At the west end of the church there is a high road, and when it was proposed to build a western tower and spire, clearly it was found that this would encroach upon the road. A compromise was therefore made. The east wall of the tower cuts in two the western arches of the arcades, and under the *western* half of the tower a regular-groined passage, for the continuation of the footway by the side of the road, has been formed and cut off from the church.

At Littleport, near Ely, a somewhat similar passage once existed through the lower story of the tower; and at the fine church at Walpole St. Peter's, in Norfolk, where the east-end of the church extends to the boundary of the churchyard, a groined passage for a footpath is formed under the altar.

To return to March. There are north and south aisles and south porch, apparently erected at the same time as the present

clerestory and nave roof. The original aisles were undoubtedly narrower.

A few fragments of fifteenth-century seats remain, and two small brasses are preserved:—one dated 1517, to the memory of Katherine Hansart, wife of Anthony Hansart, and sister of Sir Robert Southwell, Councillor to Henry VII. and Henry VIII., is a very interesting one, consisting of two kneeling figures and a child, and over them a representation of the angel Gabriel appearing to the Virgin. The other is stated to be to the memory of William Dredman, who died 1503, and his wife, but the inscription is now scarcely legible. Tradition says that he erected the present beautiful roof of the nave, but there does not appear to be any authority for this.

In the works now in progress under the direction of Mr. William Smith, John Street, Adelphi, the whole of the unseemly galleries and high pews have been swept away; the old roofs will be carefully repaired, the masonry restored, and new floors and seats provided.

In removing the old floors and the soil under them, the early bench-table, or seat round the columns, has been discovered below the level of the late paving, and yet the latter was some 2 feet below the general level of the ground and road on the outside! The original floor of the church must have been 16 or 18 inches lower still. It is much to be regretted that owing to this very low level the original arrangement cannot be again adopted.

The Decoration of St. Paul's Cathedral.

MR. BURGES'S designs for this great work have been received, on the part of a section of the profession and the public, with the clamour of disapproval, which the previous history of the movement might have led every one to anticipate.

We reprint the substance of a letter to the BUILDER from Mr. W. H. White, in which a brother architect and artist

examines some of the principal objections which have been made.

"The opposition to Mr. Burges's scheme is based principally upon the fact that he proposes to cut away a part of the inside face of Sir Christopher Wren's walls. Now, sir, kindly grant me the space to consider this and other proposals—open to all sorts of objections, I freely admit—in the oldest and most widely circulated of the professional journals. The majority of architects know that their subtle brethren of Perikles' time admitted little that could not be viewed by the light of their reason. The *naïveté* of the Mediæval builders, both European and Asiatic, has credited them with a reputation for constructive truth. Suppose the metropolitan cathedral rased to the ground. Let us imagine then what might happen if one of those old masters could be invited to rebuild St. Paul's, upon Wren's foundations, according to the Greek or the Mediæval systems of construction, which are strangely identical in principle. He would first look at the sun peeping through soot and mist, or at clouds which send rain to soil, not to clean the streets; and his choice of materials would probably fall upon granite for the basement walls, the external angles, piers, and projections; and upon glazed bricks and majolica for the general external surfaces of the building. He would cover the inside face of the walls up to a certain height with marble; not for the sake of brightness and light alone, but for cleanliness, and because it was near the eye and liable to be touched. The internal pilasters, instead of being mere decorative projections, and composed of courses of stone, would be monoliths of polished granite or deeply coloured marble—giving rigidity at intervals to the walls and forming points of support upon which to concentrate the weight and thrust of the arches and vaults above them. Their bases and capitals would be marble, upon which would be fixed leaves and other ornaments in bronze. High overhead the inside of the building would be continued in hard stone to be ultimately enriched with mosaic decoration; and this for a cogent reason, because after their long and disastrous experience the Greek and Mediæval artists would not gild or paint large surfaces of stone, which is now known to be liable to atmospheric action from the hour it leaves the quarry until it crumbles to dust. They would not scruple to use cement or plaster wherever distance would soften such materials to the view and guarantee them from the touch, for, moreover, plaster can be painted upon with impunity. Below, under foot, would be spread a carpet rich and varied in colour, but of materials of uniform resistance to pressure and wear. As regards the windows, it would be remembered that in the heart of London light has to be courted, not repulsed; and, instead of attempting to admit colour, it would be sought to brighten the colour of the walls.

"Convinced of these things, it seems to me a mockery to compel an architect to have 'reverend regard to the intentions of Sir Christopher Wren,' and in default of knowing what such intentions were, it is certainly a contradiction to make him adopt the style of the best Italian architects of

the sixteenth century. Wren never penetrated further into Europe than Paris; and his knowledge of Italian architecture was necessarily restricted to a few French buildings and the wandering Italians who built them. Surely the best way to complete St. Paul's according to the lights of an Anglo-French architect of the seventeenth century would be to employ one of the large decorating firms in Paris; in their vast workshops drawings and casts of every ornament which unhappy ingenuity has devised during the last three centuries can be procured with absolute exactness, and applied with experienced despatch. The result might be an interior, only a little less vulgar than that of St. Peter's, but there would be the satisfaction of knowing it to be correct. By using paint and *carton-pierre* the saints might both sprawl in effigy upon the walls, and lounge upon distorted pediments, each holding in one hand a garland of fruit or calico, while pointing with the other to gilt stars stencilled on a concave sky!

"But Mr. Burges has attempted to think as, in all human probability, Wren would have thought had he enjoyed the advantages of the present day. Not satisfied with making the interior of the cathedral clean, he wishes it to be always kept clean; and for this purpose he proposes to line the walls wherever the eye can easily distinguish, or the touch easily penetrate, with materials that will wash; and this without altering to a hair's breadth the contour of Wren's mouldings and pilasters, or the section of his walls. He has left most of the friezes intact, simply adding bronze figures which a fastidious posterity may easily remove. He has made use of the numberless panels in the building, and offers them in some cases for memorials of notable people, in others for bas-reliefs of scriptural subjects. Those unfinished portions of the stone surface in the spandrels of the arcades, in the soffits of the arches, in the coffers of the vaults, which were left plain by Wren,—simple *épanellage*, as French workmen call them, are now to be carved, or sunk, or enriched. The stone is to be painted only here and there, and in lines and bits; mosaics, majolica, and bronze being the principal materials of colour decoration. The glass in the windows is to be white and clear, with a little colour to define some sacred subject portrayed upon it. The pavement is to be all marble, with a carpet of colour running the length of the building right up to the altar; and in the aisles it is panelled to emphasize the plan and echo the architecture of the vaults below. I submit that Greek or Mediæval artist, or Wren with modern advantages to aid him, could do little more. It is but architecture at second-hand, be it remembered—the conclusion of a tale with an old plot, of which two-thirds are already published.

"It is possibly a fault that the decorations of a House devoted to the worship of the Infinite and Unseen should be capable of rationalistic explanation. Instead of offering suggestions for which prosaic reasons are easily found, Mr. Burges might have revelled in poetical parable, and he would have probably obtained a legion of adherents had he indulged in licence enough to be untranslateable. But herein the irony of circumstances is conspicuous, since the man who, nearly every one thought, would commit himself to some ultra-artistic eccentricity is now justly charged with

an undue preponderance of common sense. Hampered with masters divided against themselves, Mr. Burges has tried to offend none when he ought to have thought only of pleasing himself. That his suggestions may be improved by study who would care to deny? His most devoted partisans will not refuse to admit the force of much hostile criticism. It is perfectly true, as one powerful journal has put it, that modern restoration, however learned, is only the churchwardenism of our grandfathers refined. But in this case there is no question of restoration; it has been simply decided to 'bedizen' St. Paul's. Then let his colleagues at least pay the accepted architect of the new work the compliment denied to Wren's old masterpiece—let him alone; leave him to accomplish unfettered his first efforts in a task for which the liberal majority of a jealous profession believe him to be eminently fitted.

"WILLIAM H. WHITE."

Churchyards and Epitaphs.[1]

WE speak from memory when we say that Sir Thomas Brown, the Norwich Physician, and Author of the "Religio Medici," in the reign of Queen Elizabeth, advocated in another work, called "Urnotaphia," the burning of the dead, after the example of the ancient Greeks and Romans. Nothing came of this suggestion in the days of Queen Elizabeth, and it is probable that the revival of the question by another physician, in the days of Queen Victoria, will have a similar termination. The religious argument, ably set forth by the Bishop of Lincoln in his sermon, may be of too recondite a nature to influence the minds of the general public; Sir Henry Thompson's arguments may seem to many people to have great weight; but we are convinced that the tenacity of ancient custom—more tenacious on all which concerns the dead, than on any other subject—and the force of mere prejudice against any wilful mutilation or destruction of the dead, will be much too powerful for the Cremationists. We therefore pass by the Bishop's sermon against the burning of the body as being on a subject which is not at present within the field of practical questions. But the remarks, in his Preface to the second edition of his Sermon, on

[1] "On the Burning of the Body. A Sermon preached in Westminster Abbey on Sunday, July 5, 1874, by Chr. Wordsworth, D.D., Bishop of Lincoln." Rivingtons, London.

the state of our country churchyards, and on the question of epitaphs, are of immediate and practical value, and we gladly give them all the currency we can. The Bishop says:—

"Christianity, as might have been expected, has endeavoured to hold a middle course between that stoical and cynical indifference, which would sternly forbid, or sneeringly scoff at, expressions of sorrow for the departed, and that immoderate grief, which either betokens a lack of faith in the doctrines of the resurrection and immortality, or else seeks to display itself to the world in an extravagant ostentation of what it wishes to be thought to feel—but does not. The Gospel has taught men to mourn—but to mourn with hope and thankfulness—for those who have fallen asleep in Christ.[2] 'Devout men carried' the first Martyr, St. Stephen, 'to his burial, and made great lamentation over him,'[3] not for his sake, but for their own.

"In the early times of fierce persecution for the faith, life was a prison to the Christians, and death was a joyful deliverance from it. And therefore St. Cyprian, at such a period, wrote that beautiful treatise 'De Mortalitate,' in which he says,[4] that the faithful 'ought not to mourn for those who have been called by the Lord from the World to Himself; inasmuch as they are not 'amissi sed praemissi'—not lost, but sent before—like travellers preceding their comrades, who will soon follow them; and that the survivors ought not to clothe themselves in black weeds of woe for those who have been arrayed in the white robes of Paradise. But when the storm of persecution had abated, and a calm ensued, the Christian Church adopted a milder and gentler tone. Excessive grief she greatly blamed. Ostentatious display of sorrow, such as that of the heathen, and even of Jews, who thought to do honour to the dead, and to gain credit for themselves, by sumptuous shows and pageant-like paraphernalia of pompous funerals, and by dramatic dirges of mercenary mourners, she condemned with righteous indignation, by the voice of a St. Chrysostom,[5] at Antioch, and of other Christian preachers. But she not only allowed but approved temperate expressions of sorrow for the dead, who had left by their departure a blank which none of their friends could look upon without tears. How tender and affecting are the words of St. Jerome, in his monastery at Bethlehem, sympathizing with his friend Heliodorus, Bishop of Altinum, on the death of his dear nephew—his beloved son in the faith—his devout and devoted chaplain, Nepotianus,[6] who had left them—two old men—to bewail his loss. 'We know,' says St. Jerome, 'that our dear Nepotianus is now with Christ, and mingles with that blessed company of saints, which he used to gaze at from afar when he was with us upon earth; but we find it hard to bear his absence—not for his sake, but for our own. In

[2] 1 Thess. iv. 13 [3] Acts viii. 2.

[4] St. Cyprian, De Mortalitate, cap. 14.

[5] St. Chrysostom, hom. 32, in St. Matth.; hom 4, in Hebr.

[6] St. Jerome, Epist., 35 de morte Nepotiani. "Nepotianus meus, tuus noster, imò Christi, et quia Christi, idcirco plus noster, *reliquit senes*, desiderii sui jaculo vulneratos, et intolerabili dolore confectos."

proportion as he is now more happy, so we grieve the more, having lost so great a blessing. The sisters of Lazarus wept for their brother (he adds) whom they expected to rise again; Christ Himself, as Man, shed tears over him whom He was about to raise from the dead. The Apostle St. Paul, who said that he desired to "depart and be with Christ, which was far better,"[7] and that to him "to die was gain," yet thanked God for the restoration of Epaphroditus from the brink of the grave;[8] not as if he lacked faith, but because he was full of love. So let us mourn—but with sorrow tempered with hope, and cheered by thankfulness and joy.'

"These words of that Christian Father may be applied for the just restraint both of funeral obsequies, and of mourning attire at Funerals, and after them.

"Both these need reformation at the present time.

"But the improvement of Churchyards and Cemeteries is even more urgent. I speak not of Churchyards in crowded cities in large towns,—almost choked up with gravestones and monuments in their sunless and grassless enclosures. These, happily, are things of the past, at least no additions will be made to them.

"Very much has been effected in the last fifty years for the restoration and improvement of Churches; and this work has been executed, for the most part, on sound principles, and in a good manner.

"But comparatively little has yet been done for Churchyards.

"A rural Churchyard may, if duly cared for, be made to exercise ministerial functions scarcely less effective for good than the Church itself. It is often placed in a sequestered spot and quiet seclusion, and is therefore favourable to religious meditation and prayer. The influences of air and sky, sun and stars, and the vicissitudes of the seasons, and the ever-varying vegetation of shrubs and flowers blend their inaudible harmonies with the teaching of Holy Scripture, and with the solemn thoughts of Death, Judgment, Resurrection, and Eternity, breathed in silent and ceaseless eloquence from the graves.

"The Churchyard has been solemnly set apart and consecrated, perhaps many centuries ago, by prayer and praise, for the sepulture of those whose bodies are members of Christ and temples of the Holy Ghost, and which are gathered there in succession, age after age, to sleep in that peaceful dormitory, till they are awakened by 'the voice of the Archangel and the trump of God.'[9]

"Being also contiguous to the House of God, frequented habitually, especially on the Lord's Day, by worshippers passing through it and beholding the graves of their friends and relatives, neighbours, and forefathers, and reading the epitaphs inscribed upon them, and reminded thereby of the realities of the unseen world, and of the Communion of Saints, and of their own mortality, and future resting-place, and eternal destiny,—the Churchyard with its solemn language of warning and admonition, of comfort and

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[7] Phil. i. 21—23. [8] Phil. ii. 25—27. [9] 1 Thess. iv. 16.

instruction, may perform a religious work, the full effect of which will not be seen till the Tombs in it are opened, and the dead therein are raised at the Great Day.

"But too often this work is marred and frustrated. Perhaps the wall of the Churchyard is broken down and allowed to fall into decay, and the sacred precincts are exposed to the inroads of cattle, who are sometimes freely permitted to pasture there, to the great detriment and damage of the paths, the trees and shrubs, and of the greensward of the graves. Little regard is paid to the character of the tombstones. Sometimes they take the form of cold, cheerless, blue slate slabs, the inscriptions on which are either illegible or are tricked out with the glaring glitter and flaunting flourishes of gilt characters. Sometimes they stand in long but irregular ranks of huge upright or slanting stones, engraven with a grotesque medley of heathen cinerary urns, grouped together with cherubs, blowing their trumpets with inflated cheeks; and making it doubtful whether they belong to a Pagan burying-place or Christian Cemetery. Sometimes the selfishness and vanity of man obtrudes itself in massive rectanglar altar tombs (how unlike those of a more devotional age!), fenced round with a jealous iron palisade or *chevaux-de-frise*, and enclosing a wild conservatory of rank vegetation of docks and nettles.

"Such are too often the features of our country Churchyards. A more reverential spirit, and a purer taste, are, we may hope, growing up among us. The Churchyard is the freehold of the clergyman, and he has a control over the epitaphs to be inscribed on the tombstones in it. But it is only by the growth of a healthier public opinion that the evils noticed can be remedied. Much may be done by the circulation of cheap works containing good examples and specimens of Christian Monuments,[1] and Christian Epitaphs. An earnest appeal is here made to all, who, whether in association, or as individuals, can exercise a salutary influence in a matter so important to the intellectual, moral, and spiritual well-being of the community. . . . .

"A few words on another important subject—Epitaphs.

"About sixty years ago, an Essay on Epitaphs was inserted by Wordsworth in Coleridge's periodical, *The Friend*, and it was accompanied by some translations which he had made of Epitaphs of Chiabrera, as illustrations of the opinions enunciated in the Essay.[2] That Essay was lauded by Charles Lamb;[3] but it does not seem to have produced much effect at the time, or since. There can, however, I think, be little doubt that its principles are sound, and are entitled to more consideration than it has received.

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[1] Such as that published by a person to whom the Diocese of Lincoln is greatly indebted for the encouragement and guidance of the work of Church Restoration—the Ven. Edward Trollope, Archdeacon of Stow: *Manual of Sepulchral Monuments*, 1858.

[2] Wordsworth's Essay was afterwards reprinted in his Notes to "The Excursion;" and his translations of Epitaphs of Chiabrera are inserted in his Poems, vol. v. pp. 114—120.

[3] "Final Memorials of Charles Lamb," by Talfourd, p. 180.

"An Epitaph is one of the most difficult, and, when successful, one of the most delightful of all compositions. The Essayist is of opinion that a Christian Epitaph, on the tomb of a good man, ought to rest on the general foundation of the great truths of Revelation, which concern human Life and Death, Resurrection, Judgment, and Eternity, and ought also to enlist the sympathies of the reader with the person of the departed, and to create an affectionate interest in his life and actions, and to excite the desire to emulate him by a few graceful and discriminating touches, delineating with delicate refinement and nice sensibility the distinctive features of his character. The reading of such Epitaphs as these, in a public Cemetery, would exercise, elevate, and spiritualize the best affections of our nature, and would produce even more pleasurable and profitable emotions than are excited by walking through a picture-gallery of the great and good, portrayed by the pencils of a Vandyke or a Reynolds.[4]

"Among the monuments of the illustrious dead who have been interred with public honours in the present century in Westminster Abbey or St. Paul's, how few there are that are signalized by an Epitaph which any one cares to remember! Of course, the greater the person is who is buried, the less he needs an Epitaph. An Epitaph on Shakspeare would be almost an insult. His name is his epitaph, and his works are his monument. But this being granted, still it may be worthy of consideration, whether more care might not be bestowed upon Epitaphs, and whether a great benefit might not be conferred on Society, if they were so composed, that all, whether foreigners or Englishmen, might not only derive some information from them, but might also feel themselves associated as friends, in the bonds of Christian brotherhood, with those whom the Epitaphs commemorate, and be stimulated to cherish those virtues, and to imitate those actions, which entitled them to the admiration and gratitude of their country, and which will have their reward hereafter in a better world."

ANCIENT PAINTED PULPIT AND SCREEN.—During the Restoration (just completed) of the parish church of Horsham St. Faith's, about five miles from Norwich, the old screen, which had been painted over in white, had its panels freed from the modern coatings of paint, and the result has been the discovery of ten panels, containing various saints. Amongst others may be mentioned St. Catherine of Sienna, St. Etheldreda, St. Oswald, St. Michael, and St. Apolonia. But the most interesting discovery, because of its rarity, was connected with the pulpit. This, which is of the same date as the screen (latter part of the fifteenth century) was also painted white, but Mr. Phipson, the architect in charge of the restoration, was strongly of opinion that under this the original paintings remained, and upon the careful removal of the white paint, ten most interesting figures were discovered,

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[4] The great work of Morcellus, *De Stilo Inscriptionum Latinarum; Patavii*, 3 vols., 4to., exhibits interesting specimens of the results produced in this respect by Italians, who have devoted much attention to it.

iz. St. Christopher, with the Infant Jesus; St. John the Evangelist, with up and serpent; St. Andrew, with cross and book; the Virgin Mary holding he Infant Jesus, with a monk below, in the attitude of prayer; St. John he Baptist, with the lamb and book and cross; St. Stephen holding stones n a napkin; a monk holding a crozier and book (probably St. Benedict), nd another holding a crozier. The last is a female figure crowned, holding saw in her left hand and a book in the right, but who this is intended to epresent is doubtful. The execution of these figures, as well as those on the screen, is very good, some, however, being much better drawn and painted han others. They have been refixed just as they were discovered, without ny retouching, and it now stands one of the most interesting and unique specimens of an early illuminated pulpit to be found in England. It should certainly be illustrated by one of the archæological Societies.

Correspondence.

BARREL ORGANS.

To the Editor of the CHURCH BUILDER.

DEAR SIR,—In answer to your correspondent A., in the July Number, let me strongly urge him to apply to Messrs. Bevington, or some other "GOOD" builders of small organs, for their opinion and advice; but having had some experience, I would suggest to A., in answer to his questions, that the process is more expensive than the result satisfactory. It is true that most barrel organs can be accommodated with a key-board, by more or less alteration, but in all those that I have ever met with, there were three or four notes wanting in each octave, as the tunes on the barrels were only set in certain keys. This would not be tolerable any longer if the organ were supplied with a key-board, nor in fact could any one play on it, unless the missing pipes in each octave were supplied in every stop. I have no hesitation in saying that this would make the converting of the instrument an expensive affair, and be unsatisfactory after all; but it might be even impossible to be done if the case were small, and there were no room for fresh pipes. Again, no barrel organ that I ever heard of has a swell, which is an indispensable appendage to the smallest finger organ, and causes the instrument to be no longer a mere machine, under a careful player.

Let A. consult a *good* organ builder, as I suggested above, and I think he will back me up in saying that the job of turning a barrel organ into a finger one is not worth the money; and a very good new one may now be got for a small sum.

An instance may gratify A. I know of a barrel organ which cost originally nearly £100, and which was very good in tone, but which was sold—and that after great trouble—two years ago for under £7. This instrument, though very good as far as it went, lacked three pipes in every octave, and was altogether not worth converting.

I remain,

Yours faithfully,

"CHOREGUS."

July 5, 1874.

Reviews.

The Architecture of the Cistercians. By EDMUND SHARPE, M.A., F.R.S., R.A. London: E. and F. N. Spon. 1874.

THE introduction of the Cistercian Order into England coincides with the architectural period of Transition from the round-arched to the Pointed style, a period which possesses great interest to the architect, and has great artistic merits independently of its mere interest as the working out of an architectural problem. The Order was very popular here, and many monasteries were erected for its monks, some of them being among the noblest of the religious houses of England—as Fountains, Furness, Tintern, Netley, and others.

Mr. Sharpe, as is well known, has a special admiration for this style of architecture, and he has made a special study of Cistercian houses. We believe that we are correct in saying that he has visited every remaining ruin of a house of the Order in England and France, and has careful plans and drawings of many of them, and probably memoranda and sketches of every one.

With Mr. Sharpe's reputation as an architectural draftsman, with his enthusiasm for the subject, and his habit of publishing all that he does publish in a sumptuous style, we feel quite sure of having in his "Architecture of the Cistercians," a really fine and valuable work. We welcome the first number which lies before us, and strongly commend it to the notice of our readers.

In another part of this Number we give a report of Mr. Sharpe's paper at the recent meeting of the Society, which contains his own summary of the historical portion of his work.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 20th July, 1874 (the only Meeting in the present quarter), Grants of Money amounting to £3310 were made in aid of the following objects, viz.:—

Building new Churches at Chilton Moor, parish of Houghton-le-Spring, near Fence Houses; Howle Hill, parish of Walford, near Ross; Little Hulton, near Bolton-le-Moors; Kingston Blount, parish of Aston Rowant, near Tetsworth; Kingston Hill, St. Paul, parish of Kingston-on-Thames; Mill-End, parish of Rickmansworth; Newington, St. Andrew, Surrey; Newington, St. Agnes, Surrey; and Stanley, parish of Crook, near Darlington.

Rebuilding the Churches at Harby, near Lincoln; Llanfor, near Bala; Manea, near Ely; and York, St. Maurice.

Enlarging or otherwise increasing the accommodation in the Churches at Battersea, St. George, Surrey; Blewsbury, near Didcot; Brabourne, near Ashford; Bracebridge, near Lincoln; Bradwell, near Great Yarmouth; Bruton, Somerset; Fowey, Cornwall; Grafton Flyford, near Worcester; Great Kimble, near Tring; Great Gonerby, near Grantham; Great Waltham, near Colchester; Harby, near Melton Mowbray; Hawkinge, near Folkestone; Highgate, All Saints, Middlesex; High Wycombe, Bucks; Hughenden, near High Wycombe; Hythe parish church, Kent; Kentisbury, near Barnstaple; Morcott, near Uppingham; Llanfair Talhairn, near Abergele; Marloes, near Milford Haven; Morebath, near Tiverton; Neston, Chester; North-end, Christ Church, parish of Finchley, Middlesex; Rotherfield Peppard, near Henley-on-Thames; Saxby, near Melton Mowbray; Stafford, St. Chad; St. Pierre, near Chepstow; Tudeley, near Tunbridge; West Farleigh, near Maidstone; and Windlesham, near Farnborough station.

Under urgent circumstances the grants formerly made towards rebuilding the churches at Brighton, St. James; and Welland, near Upton-on-Severn; towards building a mission church at Camberwell, St. Luke's, Surrey; and towards reseating and restoring the church at Tisbury, Wilts, were each increased.

Grants were also made from the School Church and Mission House Fund towards building school or mission churches at Gatley, near Stockport; Upper Holloway, St. John's, Middlesex; Kensington, St. Clement's, Middlesex; and Woodside, in the parish or Cinderford. near Newnham.

The Society likewise accepted the trust of a sum of money as a Repair Fund for All Saints' Church, Robert Town, York.

Since the commencement of the Society's financial year (April) the sums voted amount to £7,755, whilst the receipts during the same time have been but £3,688, leaving a deficiency of £4,617, and it is therefore earnestly urged on the attention of the Church at large that unless during the recess greater benefactions are forwarded to the Society, there must be an inevitable reduction in the scale of grants.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.
(*No remittance.*)

York.

Aug.	12	Fylingdales.....*O*	£1	18 3

London.

July	15	Walworth, St. Mark..*S*	3	3 0

Durham.

June	30	Wickham .....*O*	5	5 0
July	1	South Shields, St. Hilda's.....*O*	7	0 0
Aug.	12	Eggleston .....*S*	1	10 0
	27	Newburn.....*O*	3	14 0
		Ditto (Special Fund)*O*	2	8 0

Winchester.

Aug.	22	Chobham .....*S*	£4	13 0
Sept.	19	Esher, Harvest Thanksgiving.....*O*	11	5 5

Bangor.

Sept.	22	Llandrygarn .....*S*	1	1 6

Bath and Wells.

July	25	Timsbury.....*S*	2	13 3
Sept.	9	Thorn, St. Margaret's .....*S*	1	2 3
	16	Fiddington .....*S*	0	15 5

Carlisle.

			£	s.	d.
Aug.	14	Field Broughton ...*S*	2	16	0
	20	Coniston...(1873) ...*S*	0	15	3
		Ditto (1874) ...*S*	3	4	9
	25	Penrith .....*O*	3	16	4

Chester.

(*No remittance.*)

Chichester.

June	29	Balcomb .....*S*	3	4	6
Sept.	18	Washington.....*S*	4	9	6

Ely.

(*No remittance.*)

Exeter.

July	15	Ruan.....*S*	1	7	0

Gloucester and Bristol.

Aug.	18	Bream .....*S*	2	3	7
		,, Standish School Church.....*S*	1	10	6
Sept.	10	Stinchcombe, Harvest Thanksgiving.....*O*	8	5	0

Hereford.

July	10	Churchstoke .....*S*	1	10	0

Lichfield.

July	29	Sambrook.....*S*	1	18	0
Sept.	19	Great Haywood .....*S*	2	4	0

Lincoln.

June	29	Gayton-le-Wolds ...*S*	0	16	4
	29	Biscathorpe .....*S*	1	0	0
July	21	Harmston .....*S*	1	4	0
Aug.	11	Clee .....*S*	1	9	3
		Cleethorpes.....*S*	5	15	2
	16	Londonthorpe .....*O*	0	8	1
	25	Norton Disney .....*S*	0	15	4
Sept.	12	Great Grimsby, St. Andrew's.....*S*	2	14	0
	15	South Scarle .....*S*	0	16	5
		Girton .....*S*	0	18	1
		Beesthorpe .....*S*	1	3	4

Llandaff.

(*No remittance.*)

Manchester.

Aug.	19	Lower Moor, St. Stephen and All Martyrs.....*S*	1	9	0

Norwich.

June	30	Ashill .....*S*	6	2	10
Sept.	8	Bawdeswell.....*S*	1	18	6

Oxford.

(*No remittance.*)

Peterborough.

July	14	Whitwick .....*O*	£1	2	6
Aug.	6	Loughborough .....*S*	5	0	0

Ripon.

July	8	Keighley .....*O*	4	17	4
Aug.	1	Ilkley .....*S*	4	5	3
Sept.	17	Cleckheaton .....*S*	3	6	0

Rochester.

June	24	Eastwick .....*O*	1	18	0
July	3	Tring .....*A*	3	5	6
	4	Rochester, St. Nicholas .....*S*	17	7	1
	6	Tring .....*A*	3	14	3
	11	Mountnessing (Special Fund) .....*S*	1	1	0
	15	Long Marston .....*S*	1	8	11
		Wilstone .....*S*	0	2	8
	16	Forest Hill, Ch. Ch...*S*	3	0	0
	24	Flaunden.....*S*	1	0	0
		Apsley End.....*S*	11	6	6
	27	Blackheath, All Saints' .....*S*	11	10	0
		Wallington .....*S*	1	7	6
	28	Caldicote .....*S*	2	16	9
		Radwell .....*S*	0	15	2
	30	Strood .....*S*	4	0	0
Aug.	4	Knebworth .....*S*	1	10	0
		Goff's Oak .....*O*	1	7	0
	6	Clothall .....*S*	4	8	10
	11	Leverstock Green ...*S*	2	8	6
	18	Willian .....*S*	2	6	10
	25	Wheathampstead ...*S*	3	9	3
	29	Walden, St. Paul's...*S*	1	10	6
Sept.	2	Chatham, St. John's..*S*	7	2	0
	8	Shooter's Hill, Ch. Ch.....*S*	5	0	0
		Erith, Ch. Ch.....*S*	6	8	9
	14	Sandridge .....*S*	3	11	7
	15	Woolwich, St. Mary...*S*	5	2	6
	22	St. Ippolyt's .....*O*	3	0	5
		Great Wymondley...*O*	1	12	7
		Danbury .....*O*	5	7	6

Salisbury.

(*No remittance.*)

St. Asaph.

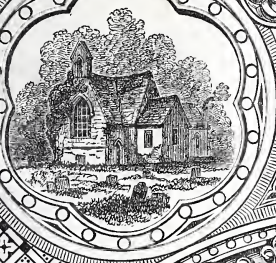
Sept.	19	Cefn .....*O*	3	16	6

St. David's.

June	22	Rhymney.....*S*	10	0	0
July	17	Whitchurch (Cardigan) .....*S*	0	10	1
	24	Eglwyswrw .....*S*	0	19	0
Aug.	18	Llanedy .....*S*	0	18	10½
		Tycross .....*S*	0	5	3½

Worcester.

(*No remittance.*)



THE CHURCH BUILDER.

A

Quarterly Journal

OF

CHURCH EXTENSION IN ENGLAND AND WALES.

1875.

PUBLISHED IN CONNEXION WITH

The Incorporated Church Building Society.

RIVINGTONS,

London, Oxford, and Cambridge.

·O·HOW·AMIABLE·ARE·THY·DWELLINGS·O·LORD·OF·HOSTS·

LONDON:
GILBERT AND RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

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The Church-Builder.

No. LIII.

Church Building and Restoration.

EVERY great work has been done in the last half century in the Building and Restoration of Churches, and there seems to be a notion in many minds that this portion of the great Church revival of the nineteenth century is approaching its fulfilment, and that consequently the usefulness of the Incorporated Society for the Building and Enlargement of Churches is coming to an end.

Is this so?

We answer with great confidence that it is certainly an error; the work of Church Building and Restoration is not nearly done; the Society has still many years of usefulness before it.

It is true that a very large number of our churches have been restored, but a far larger number remain to be dealt with. A great number of new churches have been built, but a very large proportion of the population is still unprovided with room in any place of worship. As the additional evangelizing machinery created of late years tells more and more upon the people, there will be a growing need for increased church room for many a year to come.

The origin of this notion, which seems to be entertained in some quarters that we are nearing the end of the work of Church Building and Restoration, can perhaps be traced.

Church Restoration has been spreading. One handsome restoration has excited a spirit of emulation in neighbouring parishes, and the work has spread and prospered till in some neighbourhoods nearly every church in a rural deanery has been restored. "*Nearly* every church in a deanery;" but when we come to count the exceptions it will often be found that they are more numerous than we thought; and there are other rural deaneries where the movement has hardly begun. In the neighbourhoods where so much has been done it is not unnatural that people should think that all England has been as active as they have been; and that the work of Church restoration is approaching its fulfilment. No! Half the churches of England are probably yet unrestored. It is probably the poorer parishes which have yet this great work to do. And we wish the richer parishes which have happily finished their own restoration, to come now to the aid of the poorer parishes which cannot do their work without external help.

People know that a very large number of new churches have been built, and when they look about in church they do not in general find the churches crowded and overflowing with worshippers, so as to make it manifest that more room is needed. No! but if we look outside the churches on a Sunday we shall find millions who "go no where;" it is said that there are five millions of our people who are not even nominally attached to any of our numerous denominations of Christians; in many of our large towns nearly half the population "go no where." And our Church Building work will not be finished until we have taught the millions to worship, and provide places for them to worship in.

A very large proportion of the new churches have been built in the suburbs of our towns by the more well-to-do classes for their own use. We invite them now they have provided churches for themselves and their families—which certainly was their first duty—we invite them now to help to build churches for the poorer inhabitants of the towns who are not able to make this provision for themselves. These poorer classes are not clamouring for churches it is true; they have got out of the habit of church-going; when churches are built for them they will not flock into them as soon as they are opened; they have lost the

desire for it, and will have to be gradually and painfully brought in. But let us not dream for a moment that our Church Building is coming to an end. God forbid! while it can be said with truth that in many of our large towns nearly half the people "go no where," and that five millions of the population are religiously "nothing."

A great central Society, like the Incoporated Society, is specially useful in view of these poorer parishes, and these non-religious millions. Rich parishes can restore their churches without external help, respectable Church people will find new churches for themselves. It is for the poorer parishes that a central Society collects funds from all quarters to help them to restore and enlarge their churches; it is a central Society whose business it is to call the attention of the whole Church to the millions who go no where, and have no where to go to, and to appeal for the means of building missionary churches among them.

There are two facts with which we conclude this appeal, which prove that Church Building is not gradually decreasing because its work is done, and that the help of a central Society is still greatly needed.

1. That the number of new churches built per annum has steadily increased for years past, and is still increasing.

2. That the applications to the Incorporated Society for grants in aid of Church Building and enlargement are more numerous now than they ever were before.

We appeal earnestly to all the congregations of those new and restored churches to help the Society to help others; especially we appeal with great urgency to the congregations which have themselves received grants from the Society.

The State of the Church.

E commend to the perusal of our readers an article under this title in the *Quarterly Review* for July last, but for the benefit of those of our readers who may not have an opportunity of seeing it, we make a few extracts which fall especially within the scope of the *Church Builder*.

First we quote a few paragraphs which sketch the state of the Church of England at the beginning of the present century :—

"At the beginning of the present century, then, the Church of England was in no condition to do her duty by the nation. The number of her parochial clergy (about 10,300) was positively smaller than that (about 10,600) of the parishes to be served; more than half (5555) of her benefices were under £50 in annual value; large numbers were still as low as £30, and not half of them were provided with parsonage-houses. Even this was an improvement, for Queen Anne's Bounty had been augmenting the poorest livings since 1714, but so great was the number of the poorest livings to be augmented, that for three-quarters of a century a living of £50 was not poor enough to be entitled to assistance. In such a state of things pluralities were of course a necessity, and the clergy were divided into pluralist incumbents and stipendiary curates, of whom a certain proportion became incumbents in their turn, but at least an equal proportion remained curates to the end of their days.

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"The distribution of the clergy was a still worse feature than their fewness or their poverty. For while, so far as mere numbers went, there may have been nearly clergy enough for the rural districts, the great towns had now grown up into importance, and literally nothing had been done for their spiritual supervision. Yet it would be most unjust to lay all the blame of this upon the apathy of Christian men during the previous period. There were thousands who felt it and deplored it; but what could they do? The Church of England was established by law; the laws by which the State had fenced her parochial system a hundred and fifty years before were still in force. You simply could not subdivide a parish without a special Act of Parliament, a process expensive, tedious, and uncertain. These things had been perhaps the necessary safeguards of the parochial system a few generations before. Now they were the fetters which would not suffer her to move in the direction of her work.

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"We have already stated that to build a church and form a

new parish was a thing almost impossible. It cost one thousand pounds to obtain power for building a new church in Derby. At last, in 1818, the first steps were taken concurrently by the Church and by the State. By the Church the Incorporated Church Building Society was founded. By the State the first Church Building Act (58 Geo. III.), without which the Society would have been in vain, was passed, and the Church Building Commission commenced. In the absence of any central body, board, or committee, representing the Church at large, the only way in which general Church action could be approximated to was (and in great measure is so still) the formation of a Voluntary Society accredited by the most responsible and supported by the most active of the Church's members. It is, of course, a clumsy arrangement, but it has been the only one available. It was this action of the year 1818 which has determined the whole course of the revival of Church usefulness in the present century. By it that revival has been kept strictly within the old lines, and Parochialism, as distinguished from the Congregationalism of the Dissenting system, has been made the law of our Church extension. As to the importance of this remark, we need only point to the case of those towns, happily but few, where circumstances have led to the building of a mass of proprietary chapels, leaving the old parochial Church the sole representative of the genuine Church system.[1] At the same time it must be confessed that this adherence to sound principle rendered Church extension unquestionably costly; it made it necessarily a work of time and patience, and, but for other adjustments following in course of time, it might have remained largely unfruitful. The great point is that a beginning was made, the legal obstructions were removed, that the beginning was made on sound principles, and that Church and State were going together. The relief to commerce by Sir R. Peel's policy is not more clearly shown by the changed returns of the Board of Trade than the effect of this first measure of Church relief by the change in the returns of Church consecrations. It would take a couple of years at the very least before the change could tell at all; we will, there-

[1] Brighton may be instanced, now happily returning to a better state of things.

fore, contrast the number of churches consecrated in the ten years, ending 1820—two years after the Act of 1818—with those of the succeeding decades. They stand as under:—

1811—1820	96	1841—1850	929
1821—1830	308	1851—1860	820
1831—1840	600	1861—1870	1110

* * * * *

"Up to the end of 1872 the total number of new churches built in the century was 3204, of churches entirely rebuilt 925; in all 4129, without counting restorations and enlargements: i. e. very nearly one-third of all the churches in the kingdom have been built this century. The restorations and enlargements are still more numerous, but we have not exact figures. Thus much for the numbers; next as to the cost. Of these 3204 entirely new churches, 1596, or nearly half, were aided by the Church Building Society; half were independent of it. Supposing, then, that the same rule holds regarding restorations, &c., then the whole Church-building work, whether building or restoring, &c., will be just double what the Society has aided. Now, the total cost of all work aided by the Society is £9,000,000. That is, the Church-building, &c., of the century has cost at least £18,000,000. Observe, next, that 1150, or more than a quarter of these 4129 new or totally rebuilt churches, have been built in the single decade ending 1872, as against 96 in the twenty years ending 1820, which does not look as if the zeal were dying out. Then, again, this takes no account of Mission Churches, of which the Society has aided 168, without returning the total cost."

Still, "in spite of all that has yet been done, and no one can say that we underrate it, our Church extension is but a beginning of what it ought to be where it is most wanted. Again, we must revert to figures, and urge them upon the notice of all statesmen of whatever politics. There is no statesman, be his party politics what they may, who will underrate the value of an Established Clergy as a moral police. Certainly, the behaviour of the Lancashire workmen during the cotton famine, as contrasted with the troubles of 1843, bore witness to the effects of the improved education and increased Church work of the interval. Now as things stand at present, our urban popu-

lation, counting only what the Registrar-General calls large towns, is about 15,500,000 against 7,500,000 in small towns and the rural districts. Yet for these fifteen millions we have at present only 3000 parishes, while there are more than 10,000 parishes for the seven millions of the rural population. The result is that for 15,500,000 townsfolk you have 5800 clergy, counting incumbents and curates, with endowments reaching only £750,000, while for the 7,500,000 of country-folk you have over 13,200 incumbents and curates, with £2,700,000 of endowment.

"Again, look at another aspect of the unsatisfactory distribution of the clergy. In the pleasant southern dioceses, with which our educated gentry are best acquainted, there is no lack of clergy. In the nine southern dioceses specified below [2] we have under six millions and a half of population to a little over seven thousand clergy. In the six northern dioceses specified below there are considerably over eight millions of population to about four thousand three hundred clergy. One clergyman to every 917 in the former, one to every 1900 [3] in the latter case. Yet it is the North, with its teeming populations, which is more and more influencing the nation as a whole."

It is quite clear to any one who takes such a comprehensive view of the nation and the Church as these extracts will lead him to, that we are still only at the beginning of the work of the enlargement and reorganization of the machinery of the Church of England. It is clear that we need more of everything—more churches, more clergy, more bishops, more endowment, and better organization. The Committee of Convocation on Spiritual Destitution, appointed on the petition of the Committee of the Additional Curates' Society, will very shortly present its Report, and we confidently hope that that Report

[2] The nine dioceses of Canterbury, Chichester, Rochester, Winchester, Salisbury, Bath and Wells, Gloucester and Bristol, Oxford, and Exeter, have 7088 clergy to 6,471,700 of population. The six dioceses of Durham, Chester, Lichfield, Manchester, York, and Ripon, have 4317 clergy to 8,197,624 of population.

[3] It must be borne in mind that this is an average, and that the number of parishes with very small population in such counties as Northumberland, York, Derby, parts of Durham, and Lancashire, is very considerable.

will not only give a careful statement of existing provision and existing need, but will also sketch out a comprehensive plan for the supply of the additional machinery necessary to make the Church of England adequate to take the religious care of the whole people of England.

To return for one moment to our own special subject. It is quite clear that the work of Church Building is not yet nearly accomplished. With 3000 parish churches for the 15,500,000 people who live in large towns, it is evident that we have yet a considerable number of additional town churches yet to build. But, instead of pursuing this subject ourselves, we shall, perhaps, do better to quote a sentence from the *Builder*, in which, in the course of an article based on the *Quarterly's* paper, our contemporary forms an estimate, from a business point of view, of the prospects of Church Building:—

"We find, then, that the number of parishes in England, which in 1831 was close upon 10,000, according to the Parliamentary inquiry of that year, has been increased, up to November 1st, 1873, by 2591, under the powers given to the Ecclesiastical and Church Building Commissions. The increase, of course, is almost entirely in the urban districts. The number of souls in a parish, in the rural districts, averages 750. In urban districts, owing to greater facility of access and increased number of services, a church of a given size may serve the need of a larger number of inhabitants than is the case in country places. If we allow a population of 1500 to an urban church, or double the actual average found in country parishes, we shall require, for the accommodation of our urban population, a total number of 10,000 churches. The actual number of incumbents, in 1871, is set down at 13,043. There are rather more than 10,000 rural parishes. The difference gives the approximate number of 3000 parishes, as all that now exist, as furnished with a parish church and incumbent, for the accommodation of the 15,500,000 urban residents. It results that 7000 more urban churches are required to bring up the proportionate accommodation to half that of the rural districts.

"Seven thousand new churches, if built at an average cost not exceeding that of those which have been aided by the Church Building Society, will cost, in round numbers, forty millions

sterling. We are now expending some £600,000 per annum, if not much more, in Church-building. At that rate of outlay, if continued, it would take about sixty-five years to accomplish the task, that is to say, we should complete them by about A.D. 1940. But by that time the steady increase of our population, if maintained at its present ratio, will have been such, that we should be rather worse off, notwithstanding the addition, than we are, at this moment, for church accommodation.

"But if we consider that we shall go on and build, not at the particular annual rate at which we have now arrived, taking one out of a series of years, but at the progressive rate of increase maintained throughout that series, we shall have supplied the deficiency indicated within the present century.

"This idea may, at the first glance, seem unlikely and exaggerated. But the only guide to forecasts of an arithmetical nature is deduction from ascertained facts. It is not more incredible, at a time when, as is now the case, we are actually building two churches every week from foundation to top stone, that we shall build 7000 more within the century, than it was in 1820, when we were building less than ten churches a year, that that number should increase to 115 churches a year by A.D. 1870. Of course we pretend to no positive prediction. And, indeed, we recall attention to the fact, that the Church-building, from 1851 to 1860, was one-tenth less than that during the preceding decade. But this multiplying rate is a function of the increase of our population. We find it to rule in commerce. In the coal supply it has been enormously developed. One thing may, at least, be considered as certain; stagnation is not to be expected. We must look for either advance or decline. Nothing is more improbable than that for the next twenty or thirty years we shall spend, even approximately, the same annual sum in Church-building that we are spending during the present year. It is possible that we shall spend less; that we have arrived at a turning-point in our efforts in this direction; that we are at length on a level with our actual wants; and that we shall build very few more churches with in the remainder of the century. But it is equally possible that we shall continue to build, and that, as at present, each successful effort will be the fruitful parent of many

more. As far as the statistics indicate, such will be the case. And, in that event, the nineteenth century will have witnessed, not only the restoration and repairs of all, or nearly all, the old churches in which our fathers have worshipped God for periods ranging from one to eight centuries, but the addition of at least 10,000 new churches to the structural wealth of the kingdom.

"We have only space to name one other consideration, to which we before alluded. That is, that we may calculate on one certain source of demand for new churches, so long as we are unvisited by pestilence, or any great calamity affecting our birth and death rates. We are increasing our population at the rate of 140,000 per annum. Numerically regarded, that is more than the addition of 140 rural parishes to the kingdom each year. Our actual rate of more than 115 churches per annum does not come up to the requirement thus caused! We cannot therefore hold that any falling off is likely to be felt in that portion of the activity of the architect and of the builder which is specially directed to the erection of the churches of England."

Restoration of Avebury Church, Wilts.

THE Parish of Avebury in Wilts is well known for the remains, scattered over a large extent of ground, of one of those mysterious Celtic monuments, consisting of circles and avenues of stone, of which Stonehenge is another instance of a higher type of design, and Carnac, in Brittany, another of still larger extent and in more perfect preservation. The vast tumulus of Silchester Hill, the largest tumulus in Europe, is also in the parish.

In the reign of Henry I. the manor of Avebury was given by William de Tankerville to the Benedictine Monks of St. George of Boscherville in Normandy, who established a small alien Priory here. In the reign of Richard II. this cell was given to New College, Oxford. In the reign of Henry IV. it was annexed to Fotheringhay, Northants, and, finally, in the reign of Edward VI., it passed to Sir W. Sherrington.

A church existed here in the time of the Doomsday Survey, supposed to have been founded by one of the Saxon Kings who

Abebury Church. Wilts.

held a manor in the parish. The existing church is of a plan so unusual that we have given an engraving (See page 15) of it, so tinted as to show the dates of its various parts; and it has undergone more than the usual degree of mutilation. During the last century the arcades between the nave and aisles, of Transition Norman date, were removed. They were only of two bays, and the openings between the piers were only six feet six inches wide. The responds still remain. About eighty years ago these arcades were removed, and a Mr. Button, Builder, of Calne, was employed to substitute for them the present wide arches of Classical style, whose design was evidently taken from some of Inigo Jones's work in Calne church. At the same time the chancel walls were raised four feet, all the old roofs were replaced by flat roofs of ugly character, and the ancient architectural features of the church well nigh obliterated. The interior was fitted with high pews and galleries.

Still, portions of Transitional, Early English, Decorated and Perpendicular work remain, and it is proposed to attempt a thorough restoration of the church, and as far as possible a reproduction of its ancient design, and to add an organ-chamber and vestry. Our illustration (p. 11) gives an exterior view of the proposed restoration, which needs no description. Internally the shortness of the nave and its unusual height give a degree of character to the church, and with the restored chancel, will make up a very creditable country church.

In stripping the west end there was brought to light the carved tracery of the old rood-screen placed against the wall and plastered over; other portions of the screen were worked up in the modern pews; and enough remains to give authorities for its restoration. It was coved over towards the nave to carry a loft above; the carving was of very fine design and workmanship; and when restored and replaced it will be a very beautiful feature in the interior view. The church is also fortunate enough to retain a fine peal of five bells.

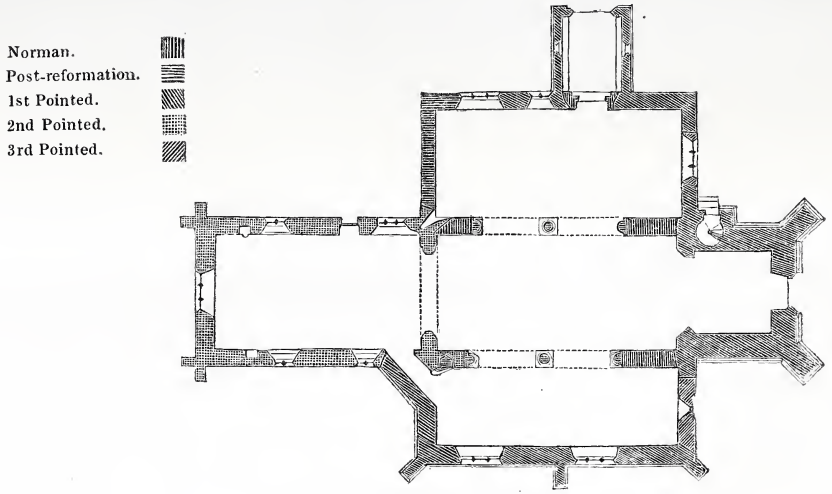
The cost of the restoration is estimated at from £1200 to £1500, and the Vicar, the Rev. B. King, will thankfully receive contributions towards it. We are indebted to the courtesy of Mr. Withers, the Architect of the restoration, for the plans and drawing which we have engraved.

Mr. Gladstone on Ritualism and Ritual.

THE great value of the paper on Ritual which Mr. Gladstone has published in a recent number of the *Contemporary Review*, is that thousands of people who would not read what any one else had to say on the subject, will read what the ex-Premier has said; and, having read his broad philosophical view of the principles on which Ritual rests, thousands of his readers will for the first time begin to understand the difference between the legitimate revival in the externals of Divine Worship, which is the necessary accompaniment of the revival of religious earnestness which has happily taken place throughout the whole Church, and the Ritualism, or excessive ceremonialism, of a few extreme men, with which it has hitherto been confounded.

"Ritual," Mr. Gladstone defines to be "the clothing which in some form and in some degree men naturally and inevitably give to the performance of the public duties of religion. The *word* is never carried beyond the religious sphere, but the *thing* appears and cannot but appear under other names. In all the more solemn and public stated acts of man we find employed that investiture of the acts themselves with an appropriate exterior, which is the essential idea of ritual. . . . Applied to the circle of civilized life, this principle, which gives us ritual in religion, gives us the ceremonial of courts, the costume of judges, the uniform of regiments, all the language of heraldry and symbol, all the hierarchy of rank and title; and which, descending through all classes, presents itself in the badges and the bands of Foresters and Benefit Societies."

Mr. Gladstone traces a good deal of the opposition to an improved ritual, not merely to the national hatred of anything which seems to savour of Rome, but also to a national want of appreciation of the use and adaptation of the outward for the expression of the inward. "In the perception of this harmony," he says, "a life-long observation has impressed me with the belief that we as a people are, as a rule, and apart from special training, singularly deficient.



Ground Plan of Abebury Church, Wilts.

"It must be admitted that the state of things from which the thing popularly known as Ritualism took historically its point of departure was dishonouring to Christianity, disgraceful to the nation; disgraceful most of all to that much-vaunted religious sentiment of the English public, which in impenetrable somnolence endured it, and resented interference with it. . . . . Taking together the expulsion of the poor and labouring classes (especially from the town churches), the mutilations and blockages of the fabrics, the baldness of the service, the elaborate horrors of the so-called music, and above all the coolness and indifference of the lounging or sleeping congregation, our services were probably without a parallel in the world for their debasement; and as they would have shocked a Brahmin or a Buddhist, so they hardly could have been endured in this country had not the faculty of taste, and the perception of the seemly or the unseemly, been as dead as the spirit of devotion. There were exceptions, but I speak of the general state of things such as I myself can recollect it. In some places the older traditions and spirit of the Church had survived all the paralyzing influences of the first Hanoverian generations; in others they were commended by the lofty spirit and English pluck of men like Dr. Hook; in many cathedrals, with stateliness, a remnant of true dignity was preserved. . . . But of the general tone of the services in the Church of England at that time, I do not hesitate to say, it was such as when carefully considered would have shocked, not only any earnest Christian, of whatever communion, but any sincere believer in God, any one that held that there was a Creator and Governor of the world, and that His creatures ought to worship Him. And that which I wish to press upon the mind of the reader is, that this state of things was one with which the members of the Church generally were content. It was not by lay associations with long purses that the people were with difficulty and with much resistance awakened out of this state of things. It was by the reforming Bishops and Clergy of the Church of England. And such an amount of effort could hardly have been needed, had the faculties and life of art been more widely diffused. Had we, as a people, been possessed in reasonable measure of that sense of harmony between the inward and the outward of

which I have been lamenting the weakness, it could not have supplied the place of a fervent religious life, but Divine worship, the great public symbol and pledge of that life, never could have fallen so low among us."

Mr. Gladstone then points out the error of which we have spoken in our opening sentence of confounding all improved ritual with a tendency to Roman doctrine. He quotes (1) the way in which the Nonconformists have advanced in ritual, as shown in "crosses on the outside of chapels, organs within them, rich painted architecture, that flagrant piece of symbolism the steeple, windows filled with subjects in stained glass, elaborate chanting, and partial movements in favour of forms of prayer." (2.) He reminds us how in the uniformly Protestant Lutheran communities "in Denmark, Sweden, Norway —even on the inhospitable shores of Iceland—altars, vestments, lights (if not even incense) are retained; the clergyman is called the priest, and the Communion office is termed the Mass. (3.) How even in this country there are some of those clergymen who are called Broad Churchmen, some who have a marked indifference to doctrine, and something like a hatred of dogma, yet who also are inclined to musical ornament, and other paraphernalia of divine service. From these facts," he says, "we may perceive that, in the slashing manner in which the argument has been drawn from ritual to doctrine in our discussions, there has been something of that precipitancy to which, from the narrow and insular character of his knowledge, as well as from the vigour of his will, the Englishman is particularly liable. Here also, from that deficiency which I have noted in the faculty of adapting the outward to the inward, he is apt to blunder into confounding what is appropriate and seemly with what partakes of excess and invidious meaning."

The test of the fitness of the ritual revival he makes to be this, "whether it gives or does not give us assistance in offering a more collected act of worship, when we enter the temple of the Most High, and think we go there to offer Him the sacrifice of praise and prayer and thanksgiving. Of one thing," he well and wisely warns us, "we may be quite certain, and it is this—to accumulate observances of ritual is to accumulate responsibility. It is the adoption of a higher standard

of religious profession, and it requires a higher standard of religious practice. If we study by appropriate or by rich embellishment to make the church more like the house of God, and the services in it more impressive by outward signs of His greatness and goodness, and of our littleness and meanness, all these are so many voices audible and intelligible, though inarticulate, and to let them sound on our ears unheeded, is an offence against His majesty. If we are not the better for more ritual we are the worse for it. A general augmentation of ritual, such as we see on every side around us, if it be without any corresponding enhancement of devotion, means more light but no more love.

"But it is even conceivable, nay, far from improbable, that augmentation of ritual may impart not increase, but even diminution of fervour. Such must be the result in every case where the imagery of the eye and ear, actively multiplied, is allowed to draw off the energy which ought to have its centre in the heart. There cannot be a doubt that the beauty of the edifice, the furniture, and the service, though their purpose be to carry the mind forward, may induce it to rest upon themselves; and wherever the growth and progress of ritual, though that ritual be in itself suitable and proper, is accepted, whether consciously or unconsciously, and whether in whole or in part, by the individual, as standing in the stead of his own concentration and travail of spirit in devotion, there the ritual, though good in itself, becomes for him so much formality, that is, so much deadness. Now there are multitudes of people who will accede at once to this proposition, who will even hold it to be no more than a truism, but with a complacent conviction in the back-ground of their minds that it does not touch their case at all. They may be Presbyterians or Nonconformists, or they may be Churchmen whose clergyman preaches against Popery open or concealed, or who have themselves subscribed liberally to prosecute the Rev. this or the Rev. that for Ritualism. No matter. They, and their clergyman too, may nevertheless be flagrant Ritualists. For the barest minimum of ritual may be a screen hiding from the worshipper the Object of his worship; nay, will be such a screen, unless the worshipper bestir himself to use it as a help, and to see that it is not a

snare. . . . It seems hard to preach suspicion and misgiving against what is generally approved or accepted by the most undeniable Protestants. But the very same person who errs by making his own conscience in ritual a measure for the consciences of other men, lest they should run to excess, may be himself in surfeit while he dooms them to starve; for what is famine to them may be to him excess; what they can digest may be to him indigestible. It is difficult, I think, to fix a maximum of ritual for all times and persons, and to predicate that all beyond the line must be harmful; but it is impossible to fix a minimum and say up to what point we are safe. No ritual is too much, provided it is subsidiary to the inner work of worship; and all ritual is too much, unless it ministers to that purpose. . . . So that ritual, because it is full of uses, is also full of dangers; though men may increase responsibility by augmenting it, they do not escape danger by its diminution: nothing can make ritual safe except the strict observance of its purpose, namely, that it shall supply wings to the human soul in its callow efforts at upward flight. And such being the meaning of true ritual, the just measure of it is to be found in the degree in which it furnishes that assistance to the individual Christian."

The Arrangement of Churches.

THE following is a report of the speech of Mr. Beresford Hope on this subject at the Church Congress at Brighton, in October:—

A church is a building in which to do work, and the work to be done in one is to carry out the distinctive worship of the body to which it belongs. Hence the church of every communion, if true to its nature, must vary as the worship of that communion varies. This may seem a truism, but it is worth recollecting in a day when ecclesiastical, like all other art, has to steer its course between the rocks of unreal antiquarianism and an unfettered originality which unkind critics might even call eccentricity. We have in England inherited a priceless treasure of old religious buildings from our Church in its unreformed condition, and as, happily,

the English Reformation involved no breach of continuity—as it purified but did not reconstruct—these churches in the main have served right well for our present use. Still there are those differences between the older and the newer Church of England which ought to make a church provided for this generation something different from one which had been built for the middle ages. In the short time at my disposal, I shall endeavour not so much to work these differences out as (having them in view) to offer some hints towards the ideal large town-church of our present age. The large mediæval church, if true to its own nature, and therefore artistic and successful, was a complex structure, for the ritual for the uses of which it had to serve was itself complex. There were services for the clergy at which the laity were never expected to attend; there were high masses, and sung masses, and low masses, and there were many occasional rites requiring room and special provisions. The aim of the English Reformation was to reduce those services into an order at once simple and congregational, and the modern English church ought therefore to be simple in its plan, and congregational in its working arrangements. When I say congregational, I emphatically do not mean that it is to be all congregation and very little minister—one vast audience and a single stand for a single minister, like Mr. Spurgeon's Tabernacle. I mean just the reverse. I want to absorb as many of the people as I can into a share of the more active work of worship. I want my large choir and my many volunteer choristers, not only at Matins and at Evensong, but at the *Ter Sanctus* and the *Gloria in Excelsis*. Attendance at one is no excuse for the neglect of the other. Choral communions, even in cathedrals, used to be unknown, for I do not call that a choral communion when the singing men walk out after the Nicene Creed. Now happily the principle is recognized that the highest art should accompany the highest worship; but from one extreme let us not run into another. In making our Matins and Evensongs congregational, the Church of England has conducted her children into a world of orthodox and Scriptural worship such as the laity of no other Church possess. In our zeal for the Sacraments, let us not lose this treasure; gabbled daily Offices are a disgrace to a priest and people; and

a relaxation of the Order, already so liberal in its indulgences, for Daily Morning and Evening Prayer would be a calamity for the whole Church. Therefore, with a great town congregation I must have all done in a building broad and high, as well as long, solid, and dignified in every part. The architect who tries to build up his whole with fragments, who weds himself to some special ancient model, or who has collected together what he thinks a dainty assortment of choice bits, and then endeavours to weave them together, may turn out a museum, but he will never create a temple. I tell the man who wants to build a church which shall at once be useful and beautiful, to forecast it at work—full of worshippers joining in the *Te Deum*—of worshippers upon their knees at the Holy Communion—of worshippers listening to the evening sermon. Thus let him see how his notions of art, his favourite proportions, fit into those practical wants; let him guess, as he only can by such a glance, how every one can hear and every one can see. Let him notice where his light falls and where it is darkness, and, in particular, let him make sure that the altar and its adjuncts stand well forward, and are not lost in the obscurity of some unlucky shadow. His mind's eye, as well as his natural eye, must be to him a flexible instrument. He must be able to create each situation of worship, to look at it from every point, and to work it out in its sequence, before he binds him to the irrevocable construction.

The church intended to supply the claims of the English use must be broad in proportion to the number for which it is intended; for if the nave be narrow it must also be by so much too long, that many will be thrust out of ear-shot and eye-shot of psalm or altar service. There is no reason, beyond the prejudice which such a novelty might excite, why at times one should not construct a circular or a polygonal nave. The Temple Church is precedent enough, and the glorious decagon of St. Gereon, Cologne, would hold a goodly multitude. There are no more congregational naves anywhere than the octagon of Ely and the dome of St. Paul's. Breadth in an oblong church may be reached in more than one way. The simplest is a very wide area and no aisles. I quite accept this plan in its own place. But no one, I hope, would desire to see aisles altogether

disused. Where we have them they may either be made proportionally narrow, and rather serve as passages to the wide central area than as substantial worship space; or else the whole broad nave may be constructed of one story, and divided into a centre and aisles by very thin pillars, from which vaulting might spring as in the choir of the Temple Church; or, again (as in the fourteenth century church of the Austin Friars in London, now belonging to the Dutch), these pillars would bear arches, and the space be covered by parallel cradle roofs; for with either roofing arrangement the obstruction might be so slight that the whole nave would be, for sight and sound, as a single apartment.

I have no time to discuss the question of chairs or benches; both are good in their respective ways. Nor can I do more than indicate that in such a church the baptistry should be somewhat emphasized, and that people should not be content with planting down the font in a corner.

Generally speaking, the choir, or chancel proper, ought not to be much elevated above the nave. Practically, the raising of it will be found inconvenient for those hearty congregational services to which I am looking. Artistically, a steep bank of steps at the chancel-arch can seldom be successfully managed; and a more graduated rise will lose space, and thrust the choir too far back. Theoretically, while clerks and chancel should be distinguished from congregation and nave, it is a mistake in principle to make that distinction too pronounced, especially when the stalls will be so largely filled by persons not in orders. For all sound reasons, however, of practice, art, and principle, the great rise ought to be between the chancel and the sanctuary leading up to the altar. Practically this is right, for this elevation compensates for the necessary distance, and places the altar as it ought to be, in full sight of the whole church. Artistically it is right, from the increment of dignity thus bestowed upon the most sacred and important constituent of the building and the worship; and on principle it is right, for it symbolizes how far the Holy Communion transcends all other acts of worship.

If, however, the chancel ought to be but very little raised above the nave, still it ought to be clearly distinguished from

it, and this distinction the Church of England offers in her ceremonial orders and carries out in her practice. The grandest congregational worship at which I ever remember to have assisted was at the Bissexcentenary of St. Etheldreda in Ely Cathedral, last year, with its vast and well-filled choir and its octagon and nave absolutely teeming with worshippers. Nave and choir there are on an absolute level, but they are parted by a lofty arch and sufficiently open choir screen. I plead for this choir or chancel screen wherever possible. It is ancient, and it also is distinctly and emphatically Anglican. Hooker upholds it, and Cosin explains the words of the Prayer Book, "and the chancels shall remain as they have done in times past," by being "distinguished from the body of the church by a frame of open work, and furnished with a row of chairs or stools on either side." In our own day, too, it has stood a lawsuit, and been signally vindicated. The low screen frequently introduced by our architects into our churches testifies to the principle of order which the screen embodies, but it is neither so effective nor so consonant with usage. The complaint that a screen is obstructive to sight or sound can only come of one or two causes—the complainant's sense of proportion being deficient, or his having been troubled by some screen designed by a man who labours under the same deficiency. If the upper or traceried portion of the screen is brought so low that it hides the altar from any portion of the congregation, then the work becomes an offence. But this can only arise from blundering. The higher the screen is, the more open it must be practically, for its obstructive elements will be raised above the line of sight.

Breadth is as essential for the chancel as for the nave, for the long, low, narrow chancel of the Middle Ages is antipathetic to that most real and most noble congregational service—

Dum lecti juvenes Argivæ robura pubis

throwing off false shame and vesting themselves in the surplice of the customary choirmen, compel their fellow-townsmen to hearty psalmody. I must here suggest a constructional innovation. In our old parochial chancels the side stalls were usually only one deep, and at most composed of only two tiers. For the services, such as I wish to see them in towns like this, that allowance will not be enough; there must be provision for

three or even four tiers of stalls. Why not? The church, if broad, must also be high. The chancel, as I have contended, must be very little lifted up, so the highest stall will not be so very high; and as the sanctuary must be conspicuously raised, the highest stall need not overtop the altar. With stalls such as these the architect and the carver may revel in bench ends and canopies; without them the church will be overweighted in its race with the concert-hall.

If the stalls are thus arranged in so many tiers on either side an additional reason is provided why the chancel should be broad, for otherwise they would so much encroach upon its area as to leave but a narrow gangway in the middle. Nothing more inconvenient or irreverent can well be conceived than a gangway which gets choked up during a crowded communion. Nor is this the only provision which ought to be made for thronging communicants. There should, if possible, always be means for the descending line of those who have communicated to retire without getting mixed with the advancing line. Where there are no chancel aisles, passages behind the stalls might be built for the purpose.

Again, I repeat, raise well your sanctuary. This is a point on which all Church parties ought to be agreed. Those who attach most honour to the Holy Sacrament should most desire to see the place of its celebration dignified. Those who are most averse to what they think undue mystery should be most urgent that the Lord's table be visible to the entire congregation. This visibility will, of course, be a principal consideration with the architect in calculating the height of the open portion of the screen. This county possesses a signal example of a sanctuary well thrown up, in the chapel of St. John's College, Hurstpierpoint. I have no time to offer specific suggestions for the treatment of the altar and its fittings, only I may observe that in a large and popular church the ordinary number of three sedilia is far too few. In All Saints, Margaret Street, this fitting appears in the shape of a stone bench on either side of the sanctuary. If you are called upon to elect between an apse and a square east end, be simply guided by the circumstances of each case, for any attempt to strike an abstract balance must be futile.

Generally, however, I will say that the architect who does not contrive that the altar is the crown of the church, and who does not believe that as the holy mysteries celebrated there exceed all other acts of worship—so the altar should exceed all other parts of the church, so the richest resources of art should congregate there, the line of sight from every part of the church converge there—that man has mistaken his craft, and never will succeed in building up a worthy House of God.

Among the practical developments which our own times have seen made in our ordinary system of worship, not the least praiseworthy has been the elasticity which has been given to the use of the Litany. For generations this service had scarcely done more than lengthen the morning devotions by a few minutes. Gradually the separate use of it, with the direct leave of the Ordinary, and then by a general resolution of the Bishops without it, had grown up, and now, by the recent Act of Uniformity Amendment Act the permission is made universal, and is being well acted up to. Once a few minutes' episode, or perhaps, on rare occasions, and in churches which kept up a shadow of week-day worship, a hurried fragment of devotion, it has—with its hymn before it and its hymn after it, and its careful rendering by skilled voices, and, perhaps, the occasional lecture by which it is followed—it has attained the proportions, and it excites the interest of a substantial service. We might wisely recognize the change of order by an analogous modification in our churches. In cathedrals the Litany desk has of old been treated as a fixture of good and stately proportions; but there it usually stands within the choir. In parish-churches it is most frequently no more than a movable appendage, which disappears whenever the Litany is not appointed. It might be differently treated in a large church where the building does not gasp for accommodation. The easternmost bay of the nave, or the central crossing where there are transepts, should be left open and unoccupied by sittings. This area would correspond with the soleas of an Eastern church. Then the Litany desk might be permanently placed in this space. The Litany, when two or three clerks sing, is far grander than when it falls to one voice only. Let it, then, be made so as to have sufficient room for two or three desks. It is usually of wood: wood artisti-

cally treated is an excellent material; but marble is still more noble. There is no reason whatever why the Litany desk should not be a permanent ornament of the church, spacious and rich; if of wood, then of wood richly carved; but if of marble, then adorned, it may be, with sculpture, or inlaid of various colours, or bright with the golden sheen of mosaic work. The English rite cannot evoke those aids from art for which the multiplied altars of a foreign church find scope. It ought to discover its own appropriate forms, and among them the large and permanent and ornate Litany desk might be made conspicuous. It would be no merely æsthetic advantage, for if the Litany has moving powers to attune the soul to penitence and trust in God, then the more solemn its recitation is made, the more will its usefulness be advanced.

The Litany desk is not the only ornament of the church which might conveniently stand in this area. Where the church is small the lectern may well be placed in the chancel; but where it is intended for a large congregation, and the choir requires ample stall room, then the Lessons had best to be said at the extreme portion of the nave. The Litany desk being in the middle, and the pulpit standing on one side, the lectern would naturally stand on the other, care being taken that sufficient space is reserved between to prevent crowding. Particularly the Litany desk must not be placed so near the screen gates as to present an obstacle to entering or retiring processions.

I have one more development to throw out. Where ground is scarce and dear, and church-goers ought to abound; when, in short, the cry uprises for galleries, why does the architect never give us the galleries of old times? Our galleries are hideous scaffoldings, or clumsy parapetted landing-places. The men who reared our cathedrals devised that mid-height gallery, corresponding with the architecture of the church itself, called the triforium. If you construct triforiums merely to show your cleverness, when you might have put all your people on one level, you waste money on a fancy; but where a gallery is really needed, in which you may dispose your people in decent order, I never yet have understood, and never shall, until I am convinced by the failure of the experiment, why the nave of the new church should not be invested with the beauty and the

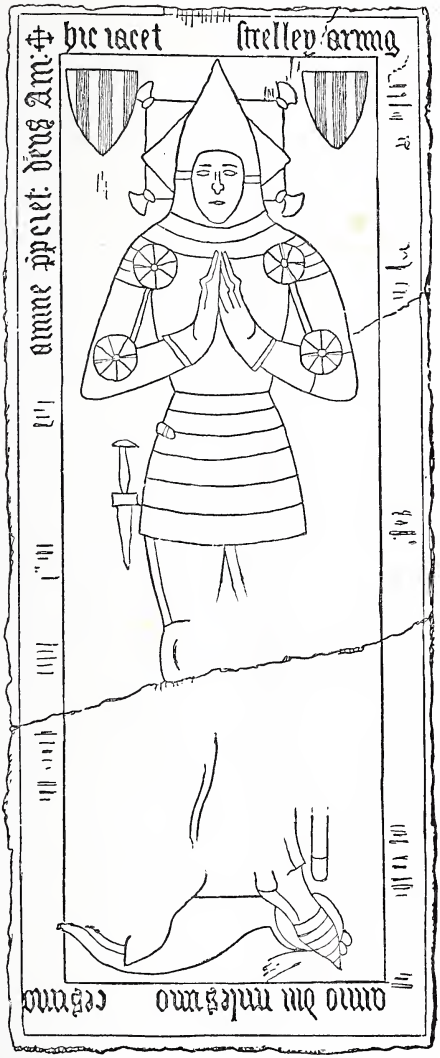
proportions of an ancient minster by the addition of a practical congregational triforium. The experiment has been tried in a new Roman Catholic Church at Amsterdam, and the effect is telling. Where you have a triforium your altar must be well raised, and your screen just so high that those below may be under and those aloft above its tracery. Since writing this I have been informed that a triforium has also been adopted in the Memorial Church at Cawnpore.

I lay no claims to musical knowledge, and I have therefore on purpose abstained from speculating on the best place for the organ. But I must very earnestly plead that it should form a subject of the architect's mature study, and not be left to the last, or handed over to the organ builder to settle. With a large choir and a lofty chancel it might, I should think, with advantage, both to sound and to the appearance of the church, project out over the stalls on one or both sides.

Time warns me to conclude. I shall only add that if our architects will in each case work for its circumstances; if they will throw themselves upon the resources of that common sense which they so abundantly possess, as well as of their artistic perception of beauty; if they will reverse exactly the uses for which they are building their churches, and then only think out the material forms in which those well-understood uses may be embodied, and, having settled the general outline, afterwards clothe it upon graceful proportions and details of beauty, they may become the authors of buildings which will be an honour to those who produced them, and a delight to them who come after.

Incised Monumental Effigies.

ONUMENTAL brasses were among the very earliest objects of mediæval art to excite general interest at the commencement of the Gothic revival, now almost a generation ago. They were in very perfect preservation; to make "rubbings" of them was a merely mechanical operation which everybody could accomplish; and a collection of such rubbings



Incised Stone, Strelley Church, Notts.

formed a gallery of contemporary drawings of military, ecclesiastical, and civil costume which was really of considerable interest. It is not to be wondered at that all the world was busy making rubbings, and that several manuals, and series of illustrated engravings, of monumental brasses were published. So that it is probable there is not a single monumental brass of any interest in the remotest village church in Great Britain which is not well known to archæologists.

The kindred series of Incised Monumental Effigies had a different fate. The stone had not worn as well as the brass; the face of the stone was in some cases partially worn away and the device obliterated; the edges of the incised lines were usually much broken; the lines were sometimes still partially stopped with the black composition with which they had originally been filled, so that it was difficult or impossible to make a rubbing. The consequence is that these monuments have attracted little attention; perhaps there are not two extensive collections of rubbings or drawings of them in existence, and not a single book devoted to their exposition. And yet they deserved more attention. It is true that for the most part they only give a series of military, ecclesiastic and civil costumes, very like those of the brasses, and not so well preserved. But on the other hand they have merits of their own.

The brasses seem to have been executed at some central manufactory, and to have been very conventional in their design. It is only in exceptional cases that we can see reason to think that a particular brass was intended to be a portrait. There are many examples which may be found in very different localities, which are exact fac-similes of one another. The incised stones, on the other hand, seem to have been executed on the spot; the difficulty of sending a great slab of alabaster, eight feet long and three feet wide and half a foot thick, compared with the facility with which a plate of brass, three feet long by one foot broad and an eighth of an inch thick, could be sent about the mediæval country roads, will at once account for the fact.

The designs of the incised stones are consequently less conventional than those of the brasses, and often possess interesting details of costume or ornament. Especially these incised

monuments are of value to the student of heraldry, genealogy, and local history, and it is much to be desired that an accurate transcript of them all should be taken.

It is in the hope of exciting an interest in these neglected monuments and inviting local antiquaries to the task of preserving an accurate record of them that we propose to engrave a few examples in these pages. And we shall be thankful to local antiquaries who will kindly send us rubbings or *accurate* drawings of interesting examples to add to the series.

The engraving on page 29 is of one of these monumental stones, lying in the pavement of Strelley Church, Notts. It is a slab of alabaster, with a marginal inscription, now in great part illegible, to the memory of a knight of the Strelley family; the fashion of the armour, compared with similar examples of known date, would indicate that the obliterated date would be somewhere about 1420 or 1425, A.D. The effigy is well and clearly drawn, in a style resembling that of the contemporary brasses; the only point of difference is, that it is usual at this period to make the head of the knight rest on his tilting helm, here it is placed on two cushions. The animal at the knight's feet seems to be a greyhound. The upper part of the field of the slab is filled in with two shields of his arms.

Our second illustration is of an ecclesiastic from an altar-tomb on the south side of the chancel of Aldbourn Church, Wilts. The inscription tells us that it is the effigy of John Stone, Vicar of the parish, in the year 15—. The priest here represented illustrates the remarks we have made above on the differences of design between these incised stones and the contemporary brasses. The whole figure is less elegantly drawn than it would have been in a contemporary brass; and the scroll in his hands is a very unusual feature in a design of this kind. It is easy to see that the draughtsman of the incised design would be tempted to fill up his space with extra details when he had the broad field of the alabaster slab under his hand, and when the extra details could be executed at the cost of cutting a few extra lines in the soft stone. The artist in brass could not add a detail except at the cost of an additional piece of the latten, and the cost of graving it in the hard metal,

Effigy of John Stone, Vicar of Aldbourne, Wilts.

and the cost of extra carriage to its destination, and the cost of cutting an extra matrix for the additional metal. It is easy to see why the designer on stone should draw with the freer hand.

Applications for Help.

UT of the applications for grants in aid of Church Building and Restoration, which are at present before the Board of the Incorporated Society, we give a very brief abstract of the circumstances of a few cases, as examples of the importance and value of the work which the Society is doing. We give the cases of Building Parish Churches, Mission Chapels, and Restorations separately.

Applications for grants for new District Parish Churches :—

District Parish of Newington, St. Andrew.—The district in which the intended new Church is to be erected contains a population of 9000, without Church accommodation. The Society made a grant of £250.

District Parish of Newington, St. Agnes.—This district abounds in extreme poverty, the population will soon reach 7000; and for them there is no Church accommodation. The Society made a grant of £300.

District Parish of Stanley, near Darlington.—The district in which this Church is to be erected is from two to four miles distant from the Parish Church. The necessity for a Church and Burial-ground is of the greatest importance, as the population is rapidly increasing The Society made a grant of £150.

District Parish of Mill End, Rickmansworth.—This Church is for the use of a hamlet containing a population of 950, and the nearest Church is 1¼ mile distant. The Society made a grant of £100.

Kilburn, St. Luke.—The population of the neighbourhood in which this Church is to be erected, is rapidly increasing. The Artisans, Labourers, and General Dwellings' Company, have just bought 80 acres in it for a new town for 16,000 people, for whom there will be no spiritual provision, as no Church will be allowed on the Estate. The Society made a grant of £300.

District Parish of Matfield, Kent.—The people for whom the Church is to be erected live far away from the Parish Church, in some instances 3½ miles. The new building will be conveniently placed. The Society made a grant of £85.

Applications for grants for School Chapels :—

Accrington Lane. Diocese Manchester.—The population for whom this School Church is intended number 1000, and it will soon be doubled, for whom there is no Church accommodation.

Horton, St. Andrew, Bradford, York.—This building is for a district

containing about 2000, chiefly poor. Though less than a quarter of a mil from a Church many of them never enter it, and even were they willing there is no accommodation for them.

Longwick, Princes Risborough, Bucks.—This building is to be erected in a hamlet two miles from the Parish Church, which the old and infirm cannot reach on account of the distance.

Low Fenton, Stoke-on-Trent, Stafford.—This School Church is for the use of a large and increasing population, all of whom are of the poorest class, and for whom there is no provision in the Parish Church.

Gatley, Stockport.—This School Church is for the use of a hamlet containing a population of 1000, and the Parish Church is distant 1½ miles. The Archdeacon of Chester signs, and is the Applicant, as the Incumbent is blind.

St. John's, Upper Holloway.—This building is for the use of a district containing a population of 4000 without a Church.

St. Clement, Kensington.—This Mission Church is for the use of a large population (some thousands) who reside at a distance from the nearest Church, in which there is not sufficient room for those who would attend.

Woodside, Cinderford.—This School Church is for the use of a large population for whom there is no provision made for Divine Worship: the nearest Church is a mile distant.

In each of these cases the Society made a grant of £30.

Out of thirty-three applications for grants for the Restoration and Enlargement of Churches, twenty-two are described as "dilapidated," "very dilapidated," "very ancient and dilapidated," and "dangerous." In every case but two grants were made in aid of the work. The amounts granted are not so large as the Society would be glad to make if larger funds were placed at its disposal, but in the words of the last Annual Report, "a grant thus made by the Incorporated Society, even though of limited extent, strengthens in many cases, very essentially and effectually, the hands of those who, in the parishes or neighbourhoods immediately concerned, are exerting themselves to raise local funds; and is a means oftentimes of securing that an effort which might otherwise be in danger of being given up as hopeless, is brought to a successful issue. The careful examination which the Plans undergo in the hands of the Sub-Committee of Correspondence, aided by the valuable services of the Honorary Committee of Architects, while occasionally entailing upon applicants some additional trouble, affords a good security, that the money of subscribers is not in any risk of being thrown away for want of care in the construction of the fabrics, or in unsuitable arrangements."

Review.

Turning Points of English Church History. By the Rev. Edward L. Cutts, B.A. London: Society for the Promotion of Christian Knowledge. 1874. 8vo, 320 pp.

A book of this character has long been needed in the school, the parochial library, and the household; and not less by a large class of readers who desire a correct knowledge of the chief events of Ecclesiastical History in Britain, but who have not the opportunity of reading or studying the larger works of the various Church historians; or if they had, are unaware of the results of modern research and criticism which have been applied to the rejection of hitherto received traditions, and the correction of inaccurate statements in relation to various historical events.

The venerable Society under whose direction the present volume has been issued, have selected a writer already well accredited as the author of several erudite works of laborious research, and known also as an accomplished historical archæologist; and it will be a still higher recommendation of the book, if any were needed, that the proof-sheets have been carefully revised by so distinguished and accurate a scholar as the Rev. W. Stubbs, Professor of Modern History at Oxford, "one of our greatest authorities in ecclesiastical history."

There may, and perhaps will be occasional difference of opinion between the reader and the author upon some points, but the associated names offer an assurance of, at all events, a careful and accurate statement of historical events.

Within the narrow limits allotted for this notice, we cannot conduct the reader even briefly through the whole course of events narrated. After a short chapter on the condition of Britain anterior to the introduction of Christianity, the writer in the second chapter clears the ground by an investigation and rejection, upon sufficient historical evidence, of several legendary stories, once accepted as true by authors of repute, in connexion with our early ecclesiastical history; and concludes that the historical probability is that, though there may have been isolated believers in Britain prior to 250 A.D., yet the planting of the Church in Britain was not earlier than the middle of the third century. "At the date of 314," he says, "we arrive at an historical fact on which we can stand as on a rock, and from which we can look back and draw safe deductions as to the previous years. That fact is, that three Bishops attended by a Priest and Deacon, were present at the Council at Arles to consider the question of the Donatist schism in Africa; there were therefore, at the beginning of the fourth century, Christian churches established in cities of the British Province, and they had the Apostolic constitution of Bishops, Priests and Deacons; and that they were in full communion with the rest of the Church of Christ." This is undoubtedly our foundation; and the threefold cord,

which connects the Church of the present with primitive antiquity, remains unbroken.

At the end of the fourth century the Romans withdraw from Britain; then comes the Saxon Conquest and the destruction or dispersion of the British Church. At this point the author interposes a chapter on the Constitution of the Church of Christ, and its Condition in Primitive Times. In five succeeding chapters from the date of the Saxon conversion, we are conducted through the chief events in the history of the Anglo-Saxon Church, with a narrative of the Celtic mission, to the establishment of the Church of England.

These chapters are replete with interest, and the varied archæological reading and researches of Mr. Cutts have been successfully applied in the illustration and elucidation of this earlier portion of English Church history, and indeed, as we may say by anticipation, of that part relating to the Church of the period succeeding the Norman Conquest, to which epoch we are now brought. From this point down to the Reformation, Mr. Cutts has seized, and presented with much ability, the most striking features and events; and though he says, in his Preface, that the plan of his little book is not to give a connected history of the Church of England, they stand out as prominent landmarks, in naturally consecutive order, to guide and to be remembered by the student. We may note, by the way, that this division of the subject comprises two concise and interesting chapters on the Monastic Orders, and a third on the religious condition of the country, with a sketch of the Church in the fourteenth century. These chapters come in rather as diversions from the broad road pursued by the ordinary Church historians; and we take leave *en passant* to recommend the reader who feels a special interest in these chapters, to consult Mr. Cutts's work, "Scenes and Characters of the Middle Ages," in which the subjects are more elaborately treated.

The great events of the Reformation, and a summary of the circumstances which led to it, and its final settlement, follow: and hence we are led onward to the rise of the Puritans and the Great Rebellion, the sufferings of the Clergy, the Restoration and the Revolution. The 32nd chapter is devoted to Dissent, with a brief account of the rise and progress of the more prominent sects; and the concluding is a chapter on Religious Statistics, containing much useful and valuable information.

Diligent and very extensive reading has obviously been employed in the production of this volume. We commend it especially for educational purposes, embracing as it does, in a very comprehensive manner, that which all ought to be required to know, but which, by a large class, has not hitherto been easily attainable. As every succeeding chapter is devoted to some striking subject or event in ecclesiastical history, and the work is divested of what we may popularly call the drier details of history, the interest of the youthful reader is not liable to flag; and to him it will prove more especially a valuable and instructive volume.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 16th November, and 21st December, 1874, Grants of Money amounting to £1725 were made in aid of the following objects, viz.:—

Building New Churches at Bassenthwaite, St. John, Cumberland; Ealing, St. John, Middlesex; Kilburn, St. Luke, Middlesex; Matfield, Brenchley, Kent; and Ayot St. Peter, Herts.

Rebuilding the Church at North Piddle, Worcester.

Enlarging or otherwise increasing the accommodation in the Churches at Adstock, Buckingham; Bethnal Green, St. Peter; Cwm, Flint; Great Grimsby, St. James; Isfield, Sussex; Keevil, Wilts; King's Kerswell, Devon; Langham, Rutland; Leinthall Starkes, Hereford; Little Chart, Kent; Little Dean, Gloucester; Llanfaethlu, Anglesey; Llanllyfni, Carnarvon; Lyford, Oxford; Margate, St. John; Much Marcle, Hereford; Poling, Sussex; Ormesby, St. Cuthbert, York; Sutton Valence, Kent; Thirsk, York; and Wanstrow, Somerset.

Under urgent circumstances the grants formerly made towards building the Church at Brookfield, Highgate; enlarging the Churches at Bensham, Gateshead; Gloucester, All Saints'; West Hartlepool, St. James's; and Wolviston, Durham; were each increased.

Grants were also made towards building School-churches, &c., in the parishes of Accrington, Lanc.; Albany Street, Christ Church, Regent's Park; Coldfroeth, Minera Street; Horton, St. Andrew, Bradford; Low Linton, Stoke-on-Trent; Long Wick, Princes Risborough, Bucks; and Wandsworth, St. Ann. The Society likewise accepted the Trust of sums of money as Repair Funds for the new church of St. Augustine, Honor Oak, Lewisham; and St. Nicholas, Blundell Sands, Liverpool.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

Nov.	30	Rolvenden St. Mary's (Alms Box)	£0	3	9

York.

Sept.	29	Normanton .....*O*	2	0	6
Oct.	17	Aberford .....*S*	16	17	7
Dec.	1	Kirkby Knowle .....*S*	0	8	9

London.

Sept.	25	Upper Clapton and Stamford Hill ...*A*	£29	2	6
Nov.	25	Hornsey .....*S*	22	5	0
Dec.	9	Hackney Church Fund.....*A*	23	9	11

Durham.

			£		
Sept.	22	Leadgate ..... *S*	1	13	0
	23	Medomsley ..... *S*	1	1	6
	28	Evenwood ..... *S*	1	0	0
Nov.	16	Whitworth ..... *O*	1	5	0
Dec.	5	Wolviston..... *S*	1	10	0

Winchester.

Oct.	7	Elstead ..... *S*	2	4	0
	17	Woodlands ..... *O*	4	10	8
Dec.	15	Chertsey, St. Peter's *O*	3	12	11

Bangor.

Oct.	6	Bangor Diocesan ... *A*	29	16	1
	20	Llanfaglan ..... *S*	1	6	1

Bath and Wells.

Sept.	28	Staple Fitzpaine ... *A*	2	0	0

Carlisle.

Oct.	6	Crosby Ravensworth *O*	1	15	0
Nov.	25	Aikton ..... *O*	1	0	0

Chester.

(*No remittance.*)

Chichester.

(*No remittance.*)

Ely.

Oct.	24	Cambridge ..... *A*	66	16	7
	27	Cockfield ..... *S*	2	8	0
Dec.	3	Whittlesea. St .Mary *S*	5	17	4
	10	Northill ..... *O*	1	0	4

Exeter.

Nov.	2	St. Uny, Lelant, and Towednack ..... *O*	2	9	8
	21	Mawnan ..... *S*	1	1	10
	30	Honiton ..... *A*	7	0	0
Dec.	1	Torquay, St. Luke's *O*	32	4	6
	9	St. Winnow ..... *O*	1	10	6
		St. Nighton's Chapel *O*	0	14	6

Gloucester and Bristol.

(*No remittance.*)

Hereford.

Oct.	15	King's Pyon and Birley ..... *S*	3	7	9
Nov.	28	Cruckton ..... *S*	5	8	6

Lichfield.

Oct.	1	Horton ..... *O*	0	7	9
Nov.	10	Aldridge ..... *S*	4	15	0
	21	Betley ..... *O*	4	15	2
	25	Penrhos ..... *O*	1	3	5

Lincoln.

Oct.	16	Firsby and Great Steeping ..... *S*	2	13	0
	24	Langtoft ..... *S*	3	0	0
Nov.	3	Timberland ..... *O*	1	1	0
	7	Coddington ..... *S*	1	15	0
Dec.	8	Stubton..... *O*	2	0	0
	12	Appleby ..... *A*	1	18	3

Llandaff.

Oct.	31	Llangwm..... *S*	1	1	5

Manchester.

Dec.	15	Swinton ..... *A*	3	8	9

Norwich.

Sept.	26	Great and Little Glenham ..... *S*	1	10	0
Oct.	1	Walpole St. Peter ... *O*	2	17	1
Dec.	11	Debach ..... *S*	0	12	6
	16	Halvergate ..... *A*	2	0	0

Oxford.

Oct.	13	Bourton ..... *O*	1	14	0
Nov.	19	Henley-on-Thames *A*	3	2	0
	21	Chesham, Christ Ch. *O*	1	0	4

Peterborough.

Oct.	15	North Kelworth ..... *S*	1	2	6
Nov.	25	Finedon ..... *S*	4	0	0
Dec.	15	Byfield ..... *S*	2	11	5

Ripon.

Oct.	23	Hawes ..... *S*	2	0	0

Rochester.

Sept.	28	Fawkham ..... *S*	0	8	4
	30	East Barnet ..... *S*	2	8	1
Oct.	1	Shorne ..... *S*	1	10	0
	2	Tewin ..... *S*	2	16	6
	9	Northaw ..... *S*	2	3	0
	10	King's Walden ..... *S*	6	1	0
	16	Hartley ..... *S*	4	2	5
	20	Barnet ..... *O*	5	12	0
	23	Berden ..... *S*	3	10	0
Nov.	2	Ayot St. Peter..... *S*	1	15	0
	6	Bayford..... *O*	1	1	6
	7	Harpenden ..... *S*	12	0	2
	11	Wethersfield Parish Church and St. Mary's ..... *S*	2	0	0
	21	Caldecote ..... *S*	0	9	11
	26	Colney St. Peter's ... *S*	3	10	0
	27	Hoo St. Werbergh ... *O*	2	5	0
Dec.	1	Cheshunt ..... *O*	5	0	0
	15	Aldenham ..... *S*	3	5	6
	15	Tring ..... *S*	7	10	0

Salisbury.

(*No remittance.*)

St. Asaph.

(*No remittance.*)

St. David's.

Oct.	6	Clyro ..... *S*	7	0	0
	27	Llangoedmore ..... *S*	4	11	6
	31	Llanbedr Painscastle *S*	0	5	0
Nov.	2	Uzmaston..... *S*	1	10	0

Worcester.

Nov.	3	Mitton Lower ..... *S*	3	9	2

Sodor and Man.

(*No remittance.*)

The Church-Builder.

No. LIV.

Mission Rooms.

(*Communicated.*)

SOME actual experience of Church work at the East-end of London has led us to the conclusion that Mission Rooms have not yet taken the place which may be fitly assigned to them in our parochial machinery. It is not uncommon to find them used as adjuncts to the Parish or District Church, under the oversight of the Rector or Vicar, for the purpose of gathering in those who cannot be persuaded at once to become members of the regular congregation; and it is also a frequent practice with the Clergy, who are appointed to take charge of Mission Districts, to erect them as temporary houses of prayer, until they shall have succeeded in collecting sufficient funds to provide a permanent Church. But we are inclined to believe that in many instances it has been a mistake to regard them as temporary, and that it would be better for localities where the population is exclusively poor, to establish Mission Rooms in preference to Churches as the permanent places of worship. This belief has been forced upon us through acquaintance with some stern and stubborn facts, which we now beg to commend to the attention of our readers.

According to the present system, it is incumbent upon every

clergyman who undertakes the sole charge of a new district, to raise money, in addition to his other labours, for the purpose of building a Church, more or less costly in character, and to obtain the consecration of that Church before he can even apply to the Ecclesiastical Commissioners for the moderate endowment of £200 per annum, which they offer to parishes consisting of not less than 4000 souls. No one who has not seen with his own eyes what this rule involves can form any idea of the weight of the burden which is thus thrown upon a zealous hard-working man. Of course he begins by obtaining grants in aid from the Diocesan and General Church Funds which are within his reach. But these, when all told, do not supply one half, or often even one-third of the total sum required. What is the consequence? He is obliged either to become a beggar and to petition his private friends, and, failing them, the charitable public for help, or, as has frequently happened, he must supply the deficiency out of his own resources. In either case he is crippled, and the main work for which he was sent into his district—that of bringing home the message of Divine love and goodness to the hearts of his people—suffers. The time which can be spared from house-to-house visitation, instead of being spent in the reading which is so necessary to refresh his own mind, has to be employed in writing applications to every benevolent person who is likely to lend a sympathizing ear to his tale, and the money which might give him a fellow-labourer to strengthen his hands has to be sunk in bricks and mortar. And who can tell of the wearing anxiety, the fluctuations of hope and fear and the sleepless nights and troubled days of one who knows that if he fails in this he will be counted to have failed in all? Who can wonder if some who, under different circumstances, would have proved able ministers of Jesus Christ, sink, appalled by a sense of the load laid on them, into apathy or despair; or if others, when their task is done, find their physical, mental, or spiritual forces waning just when they have more need of them than ever?

But supposing none of these results to follow, what is the consequence of a migration from the humble Mission Room to a stately Church upon the congregation which the earnest Curate has succeeded in drawing together? The answer to

his question depends very much upon the character of the class of which the congregation is mainly formed ; but in the case of the very poorest we have no hesitation in saying that it is not always satisfactory. In some instances which we have known the wealthier people of the neighbourhood, for whom the Church was never intended, have been attracted there by the reputation of the preacher, or by the character of the services, and their well-dressed appearance has had the effect of driving away, or, at least, of hindering any increase in the number of worshippers of the type who attended the Mission Room. In other instances, where this danger does not exist, we have seen the Missionary disheartened because the necessary alterations in the mode of conducting the services do not win favour. It must be borne in mind that in a Mission Room a good deal of freedom is permitted. The services of the Prayer Book may be shortened or supplemented so as to adapt them to the wants of the congregation. But no sooner is a Church consecrated than strict compliance with the Act of Uniformity becomes imperative, and although this Act has been amended by recent legislation, still the restrictions upon the *Sunday* services remain almost as they were. The result is that the people who had grown used to the short, hearty service of the Mission Room, with its simple ritual, feel lost in the larger building and its more imposing ceremonies. Added to this, the poor like *warmth*, and this is not easy to ensure in a modern Gothic Church. They are used to *crowding*, and don't like the sight of empty benches, which at first are almost inevitable, and altogether they miss that *home-like* aspect which they had found and loved in the Mission Room.

But even yet we have not told all the new difficulties. There is the overwhelming one of finance. To keep a Church in repair, to light and warm it, to provide for the efficient conduct of the services, costs a good deal more money than is needed to maintain a Mission Room. There must be more officials, and a larger choir, and although this last may be composed of volunteers, it will still involve extra expenses. In short, no Church, we believe, can be worked for a sum under £100 per annum, and this can only be managed by the utmost care. But there are no funds other than are provided by the offertory, and

he must be a very sanguine man who expects to raise in really poor district as much as £2 per Sunday. The consequence is a gradually accumulating debt, which has to be cleared off by the Incumbent and Churchwardens from time to time, or if they cannot afford to do this, by fresh appeals to charitable outsiders. We know one case where, after the most self-denying efforts had been made to raise a Church, it was found within two years of its consecration that there was a debt of over £60, incurred by the inability of the congregation to contribute enough for the payment of the annual working expenses. Again the Mission Room may be used for other purposes besides that of actual worship. Mothers' meetings, Sunday Schools, evening classes, social gatherings, Missionary meetings can be held there; but it would be inconvenient, unseemly and perhaps illegal, to attempt such things in a Church. Hence arises the necessity for another building, which, if the old Mission Room is no longer available, as is often the case when it was of a temporary character, another appeal has to be made to the public for donations, and the wearisome work of begging has to be recommenced to the loss of all concerned. And even once more, in a Mission Room the clergyman can avail himself of the help of zealous laymen. Under the commission of the Bishop of the Diocese laymen can do much of the Deacon's work, can conduct services, and give addresses. How often must the single-handed Curate be glad of such assistance. If his voice fails, or his health becomes impaired, there is no need for him to beseech his clerical neighbours to relieve him, or to run off to some Ecclesiastical Agent late in the week to obtain a substitute for the following Sunday. He can be present probably at the services to administer the Sacraments and to superintend the lay-workers. But as soon as his Church is open this liberty is denied him; the most he can do is to allow his Readers to relieve him by reading the Lessons.

But enough: we think that this enumeration of the difficulties which follow upon the erection of a Church in a Mission district is sufficient to warrant our asking this question, "Would it not be better to make the Mission Room the permanent centre of the work and worship of the Church in poor localities?"

To do so would not only obviate these above-mentioned difficulties; it would also set free a large amount of money for that which we venture to think is of even more importance than the erection of structures—the employment of Missionary clergy, who, by living amongst the people, and going in and out of their houses, may gradually raise their whole tone, and teach them to believe that Christianity is still the religion for the poor, capable of consoling them in their peculiar sorrows, and of helping them in their hard battle of life.

By all means let the Mission Room be well built and of sightly appearance. Decorate it so as to please the eye and elevate the taste of its frequenters. There can be no need to ignore in its construction that love of beauty or that sense of grandeur which is common to us all, only do let us remember that these feelings may be excited in the minds of those who live perhaps in but one small room up a narrow alley, at a much smaller cost than in the case of the rich or well-to-do classes. Cultivate the feelings of reverence by separating off from the body of the building with a screen the portion answering to the chancel of a Church, and never let that be used except for actual worship. Conduct the services as carefully as you would have them rendered in a consecrated building. Let the room be planned so as to admit of enlargement from time to time, as the congregation grows. But do not let us go on creating a number of pauper parishes, and laying a mill-stone on the necks of the clergy, when other means of evangelizing the masses is within our reach.

There is, we are aware, one very serious obstacle to the working out of this proposal. It is the existing rule of the Ecclesiastical Commissioners, to which we have already alluded, which requires that a Church should be built and consecrated before any new district can be endowed by them. But this is a rule which is broken wherever special claims exist, as in the parishes within the bounds of the Finsbury Prebend, or wherever two-thirds of the endowment are raised by voluntary contributions. The principle having been admitted, it can surely need only the pressure of a powerful body, like the Committee of the Bishop of London's Fund, to induce the Commissioners, as far as the money at their disposal will allow,

to endow Districts, and not Churches, in every case. If not, it still remains a matter for grave deliberation whether Churchmen should undertake the responsibility of putting up buildings for the purpose of securing an endowment, if the work of the Church can be more efficiently done by another use of the money. Often the funds employed in the erection of a Church would be sufficient to secure an endowment for one or two clergy, and surely it is beginning at the wrong end to leave to the last that which is of the first importance, the maintenance of the labourers engaged in an arduous and self-denying work.

We wish it to be understood that we are not pleading for the employment of Curates as opposed to Incumbents; for we believe that in this, as in other fields of labour, there must be a security of tenure to insure the best qualities and full energies of a man being evoked. We only wish to see our Mission Clergy set free from toil of a secondary yet most harassing order, that the strength of their lives may be given to the primary object of winning men for Christ; we only desire that their arduous labours should not be followed by disappointment and failure, as we fear, in many instances, has been the case, and we are anxious that the funds at the disposal of the Church should be employed in the most economical manner, so as to enable her to keep pace with the enormously increasing population of the country. We confess, too, to a dread for the future. In view of some stirring questions of the present day we cannot help asking, "What will become of the Churches which have been built recently if their endowments should be withdrawn?" Is it possible that our posterity may see some of them used, as we have seen Churches in Burgundy and Normandy used, for barns, warehouses, or stables? For these reasons we venture to plead for a careful consideration of the subject which we have now introduced to our readers.

This paper may help us to say & bring back to Bp. H. as we are taught to love those Churches as we are now to do, with "Moody & Sankey" & by Clergymen Mission Rooms without Clergymen & with the altar that is appointed by d'Eye.

× Rev. J. Reed Vicar of St Mark Tollington Park Lond. Pupil of the Marks &c

Clerical Costume.

MONSIEUR LACROIX has brought out another of the valuable series of works in which he has illustrated the life and manners of the Middle Ages, and Messrs. Chapman and Hall have done good service in making it known to English readers in a competent translation, with all the original chromolithographs and woodcuts.[1]

The present work is devoted especially to the illustration of those two great elements of the life of the Middle Ages—the ecclesiastical and military. M. Lacroix does justice to the important part which the Church played in moulding the civilization and forming the character of Mediæval Europe, and the readers of the *Church Builder* will find much in his pages which will be of special interest to them. The pictures which profusely illustrate the book are almost entirely derived from ancient paintings, sculptures, and works of art. There are many facsimiles in chromolithography of miniature paintings from ancient MSS., and there are a very large number of woodcuts, stretching over a vast range of time—from the second century to the seventeenth—and full of curious and valuable information on everything relating to ecclesiastical and military affairs. Out of the woodcuts placed at our disposal by the courtesy of the publishers, we have made such a selection as will give a fair specimen of the quality and range of the illustrations, and will at the same time enable us to illustrate a subject which just now is engaging public attention—the subject of the history of clerical costume.

Our first woodcut is taken from a MS. Greek Menologium which was executed for the Emperor Basil in the tenth century, and represents a Council of the Church: the central figure is the Emperor, the others sitting on his right and left are the Fathers of the Council. They are represented in the costume

[1] "Military and Religious Life in the Middle Ages and at the Period of the Renaissance." By Paul Lacroix, Curator of the Imperial Library of the Arsenal, Paris. English Translation. London: Chapman and Hall, Piccadilly.

which the superior orders of the clergy wore, with little change of form, from the sixth century down to the tenth or eleventh. It consists of the *Tunica Alba*, or long white linen tunic, known to us as the mediæval albe. Over that the Phenolion,

SACERDOTIS DNI VVLFRANNI IHBOCCODICE
CONTINETVR VITA. CVIVS CORPVS SACRVM
FONTINELLA CONTINET COCHO BIVR IVI
INCIPIT PREFATIO

A Bishop, from a MS. said to be of the Ninth Century.

known in the West as the Planeta, and better known to us by its mediæval name of the chasuble. In its earliest form it seems to have been a complete circle of woollen material, with a hole in the middle through which the head was put, and it fell in ample folds all round the person, reaching to the knees, or

half way between the knees and the feet. In the earliest times it seems to have been white. In the ninth century it was commonly coloured, as in the examples before us. In these early ages it seems not to have been restricted to the ministrant at Holy Communion, but to have been the general official dress at all times of the bishops and priests. Neither had its symbolism any special reference to the Holy Communion. St. Germanus, of Constantinople, in the eighth century, says it is the symbol of our Lord's humanity; Amalarius Metensis, in the ninth, says it means good works; Alcuinus, in the tenth, makes it signify charity, because it covers all the other vestments, as charity excels all the other virtues; and from this time forward charity is its recognized meaning. They wear also the pall folded about the shoulders in the ancient fashion; it was worn by all Bishops in the East, only by Archbishops in the Western Church.

The next woodcut is from a MS. *Chronicon Fontinellense* in the Public Library at Havre, said to be of the ninth century, but the style of costume rather resembles that of two centuries later, and therefore we have given it in the present order. The figure, intended to represent St. Wulfram, Bishop of Sens, who died 720 A.D., is vested in albe, and dalmatic, beneath which are seen the square ends of the stole, the planeta, and the pall of the modern shape; he bears a book (of the Gospels), and a pastoral staff with the plain spiral head characteristic of this early period. The chasuble, being gathered in folds over the arms, falls in front into a point; but if the arms were suffered to fall by the sides, the vestment would then fall round the figure, as seen in the previous examples.

The third woodcut which we have selected is from a MS. of the close of the thirteenth century, in the Burgundian Library at Brussels, and represents an abbot in pontificals (attended by a monk in the white gown of the Cistercian order) to whom a layman presents a child, and at the same time offers a purse. It no doubt represents the dedication of a child to be a monk of the order, with the offering of the customary dotation. An abbot wore the vestments of a Bishop, and the engraving therefore gives us a picture of the normal clerical costume of the time. He wears an albe with an orfrey, i. e. an ornament of

embroidery, at the feet in front; a similar orfrey was attached to the albe behind, and other smaller ones at the wrists, which are not visible. He is not represented in a dalmatic; this vestment is usually omitted in the representations of Bishops and Priests of this century. The chasuble is shorter and more

An Abbot and Monk, from a MS. of the End of the Thirteenth Century.

scanty in width than the more ancient form of the vestment. He wears also a maniple over the left arm, and a mitre and pastoral staff. This is the shape of the clerical vestments, with slight modifications, from the twelfth to the fifteenth century.

Lastly, we give a beautiful engraving, full of interest, from

A Religious Procession, from Tapestry of the Sixteenth Century.

he famous Tapestry of the sixteenth century, preserved in the Museum at Dijon. It represents a solemn procession made through the streets of Dijon on the 7th of September, 1513, by the clergy and inhabitants of the town, to supplicate from the Virgin the relief of the town, at that time besieged by the Swiss. The town having been relieved, the grateful townsfolk repeated the procession yearly as a thanksgiving. In the foreground we see the walls of the town with the country outside, and the Swiss soldiery appearing among the undulations of the ground. In the background the houses and public buildings of the town. In the middle distance the procession passing along one of the public places. First, the cross-bearer and clerks ; then an image of the Virgin carried on the shoulders of four deacons, in albe and dalmatic. They are immediately followed by two priests. The one nearest the spectator is admirably drawn, and shows us the processional costume of a priest of the fifteenth and sixteenth centuries—albe, dalmatic, and embroidered cope. Behind the clergy follow the inhabitants, carrying lighted tapers

The book is full of engravings, of which these are fair examples, which present to the eye similar contemporary pictures of the costume and manners and history of the picturesque Middle Ages.

A Hamlet Chapel for £100.

MR. EDITOR,—The need of a very large use of Hamlet Chapels for the extension of the Church's work among the outlying inhabitants of our country parishes has been frequently advocated in your pages; but I have failed to observe there or elsewhere any suggestions for Chapels cheap enough really to meet the necessities of the case. They must be very cheap indeed, if we are to have them in any considerable numbers; and yet they must be sufficiently Church-like, if they are to answer their purpose properly. Having the acquaintance of an architect who has given special attention to Mission Churches, I resolved to ascertain whether the need could not be supplied; and I proposed to him the following problem.

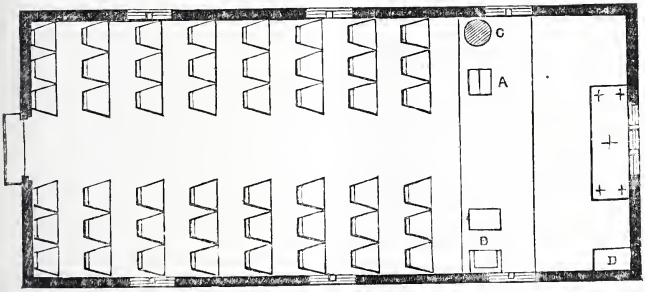
I want for an outlying hamlet a Mission Chapel. It is not wanted for school purposes (except for the Sunday School), the children attend the village school, and I cannot afford to maintain another in the hamlet. I want a building which will keep out the cold in winter and heat in summer, and be wind and weather tight at all times. I want a building which, both inside and out, shall look like a chapel, and not like a stable. There must be a sufficient sacrarium, and proper space for lectern and reading-desk without crowding; and it must hold comfortably a regular congregation of about fifty adults. I want a building which, with proper care, will last one hundred years or more. I must have included in the first cost all fittings, and provision for lighting and warming. And, lastly, the Squire offers me a site and £50. and I have exhausted all resources in raising another £50, and cannot expect to get a farthing more. I shall be glad to pay the architect's commission myself, if he can give me what I want. Can all this be done for the money?

I enclose you the result. I asked my architect's leave to send it to you, and leave for you, if you pleased, to publish it. I asked if the public would not use his drawings without paying for them, if the *Church Builder* published them; but he replies, "The *Church Builder* is not likely to engrave more than a sketch plan and a little vignette, and if the public could build from these they should be welcome to do it, for the good of the Church, but they would be ill-advised to attempt it. Good and sound materials are a *sine quâ non*, and the architect's drawings and supervision may make all the difference between a well and ill-constructed building, and between a vulgar and an artistic character in all the little matters which give piquancy and effect." I am, Mr. Editor, yours faithfully,

L.

Dear Sir,—Herewith I send you Sketch Drawings for a Mission Chapel, such as I hope you will find to be a satisfactory solution of your problem. I propose that it should be framed of timber and placed on a brick foundation. The walls to be covered on the outside with stout weather-boarding well painted,

South-West View.



PLAN.

A Lectern. B Reading desk. C Stove. D Credence.

A Hamlet Chapel, for 60 adults, for £100.

and inside with lath and plaster, which latter may be finished of a nice warm tone of colour, with a few lines of coloured decoration. The roof would be covered with slates or tiles, as may be cheapest in the particular locality in which it is to be built. This will make you a perfectly weather-tight room; and the air space between the boarding and plaster, and between the ceiling and roof-covering, will insure an equable temperature at all times. A simple cross on each gable, the trefoil-headed window lights, the pent-roof over the door, and the bell under the apex of the projecting eaves, will make a complete whole, which, I think, you will find to be picturesque and satisfactory in appearance, and unmistakeably Church-like in character. The durability of the building will depend, in the first instance, on the soundness of the materials, and on its being well and properly framed and put together; and, secondly on its being painted whenever necessary, and on the promptness with which such matters as a broken slate or a defective piece of boarding are made good;—with such care I do not doubt it will last as long as you wish. You will see that there are forty-eight chairs shown on the plan, but if more are needed on any occasion, six more may be comfortably placed in the passage; and, in case of necessity, the passage may be filled with chairs (leaving room for the door to open and shut), giving you a total of sixty sittings. I have carefully priced out the whole, and can assure you that, with average prices in a country place, the building and its fittings complete may be furnished for £100. The fittings which I have included are—the holy table, credence, reading-desk, lectern (a double one to serve as lectern and pulpit), a stove, forty-eight chairs and hassocks, and the bell; and, as you can probably get a grant of them from the S.P.C.K., you may include Bibles and Prayer Books to make it complete. A vestry is, of course, out of the question; I should suppose that the clergyman would put on his surplice either at the entrance or at the reading-desk.

A building of this character for a less number of sittings would cost a good deal more in proportion; for all the fittings of the larger chapel (with the exception of a few chairs) would be requisite for the smaller one, and thus make the smaller one proportionately the most expensive. A building of this kind to

seat a regular congregation of twenty-four, or an extraordinary congregation of thirty, all adults, would cost about £75.

I may conclude by saying that, should you anticipate an insuperable objection to the timber building, I shall be happy to see what I can do for you in brick-work.

I am, Sir,

Yours faithfully,

X. Y. Z.

The Difficulty of Seeing and Hearing in some of our New Churches.

To the Editor of the CHURCH-BUILDER.

SIR,—I should like to invite the attention of your readers, especially of those who are more immediately connected with church building, whether as architects or promoters of church extension, to two defects which appear to me to be very prevalent in many of our new churches, and to be of considerable importance. I refer to the difficulty of *seeing* and *hearing*.

First, as to *defective light*.

Our church services being, for the most part, "common prayer," and arranged upon the principle, that "the people," as well as "the priest" or "minister," are to take an intelligent part in it, sufficient light to enable the lay members of the congregation to read their Prayer Books without difficulty becomes indispensable. And yet in how many instances are the structural arrangements such as to defeat this reasonable requirement! Sometimes the buildings of many centuries ago, when the use of glass was rare, and considered a luxury, are servilely copied with all their imperfections, and a modicum of light is admitted through a row of small windows, placed at distant intervals, which render reading an irksome task. In other cases, in which the size of the windows is sufficient for their purpose, the introduction of stained glass with opaque colours produces the same effect. However pleasing pictorial

windows may be as objects to be gazed at, and however appropriate as decorations of buildings dedicated to sacred purposes, their introduction ought to be subordinate to the essential requisites for the conduct of public worship on the part of the congregation. Unfortunately in our climate, at least one-third of the year may be expected to be cloudy and overcast, and "the dim religious light" will be provided by nature, without the aid of the architect. It seems, therefore, that his aim should rather be to counteract the inconveniences arising from causes over which he has no control, than to leave them out of his calculation, and in effect to aggravate them.

In the course of last summer, I visited, on a fine, bright afternoon, a well-known church in one of our southern counties, an object of interest and curiosity on account of its fine painted windows. There was no plain glass in the building, and so great was the internal darkness, that almost every object inside was at first invisible. Gradually the very beautiful painted windows became discernible, and their subjects intelligible. Much as I admired them as works of art, I left the church with a feeling of thankfulness that it was not my lot to be subject, Sunday after Sunday, to the discomfort occasioned by the exclusion of the cheerful light of day.

Not long afterwards I visited a much-frequented church in a fashionable watering-place. Here again the same defect struck me most forcibly. Gloom, heavy and depressing, was the prevailing characteristic; and again I quitted the building with a feeling of relief that I was not personally obliged to submit to the privations entailed by its peculiar arrangements.

In the western suburbs of London, I have found in two churches the same defect. The handsome exterior of each, adorned with a lofty spire, promised everything that could be desired within. But on entering, gloom prevailed. Heavily coloured glass obstructed the light, which vainly endeavoured to struggle in through the windows; and a pew-opener in one of them told me that it was frequently necessary to light the gas, when the hour of the day would seem to render such assistance unnecessary. It is a pity that it had not occurred to the designers of these churches, that in all probability, in such a neighbourhood, their windows would be subjected to the

obstruction of painted glass, and that a range of clerestory windows above would counteract the inconveniences arising from the exercise of liberality and taste. To the congregations they would doubtless have proved a most valuable boon.

Secondly. The difficulty of *hearing*, in too many of our new churches, is a far more serious defect than that of imperfect light.

Familiarity with the services may enable the regular attendant upon public worship to perform his allotted part, notwithstanding the hindrances of gloom and semi-darkness. Happily the human eye is so organized, that it accommodates itself to small degrees of light. But, when, upon the preacher ascending the pulpit, the worshipper becomes a mere listener to an address with which he is unacquainted, in a building of bad acoustic properties, he is helpless. Straining his attention to the utmost, he hears but imperfectly what may be of much importance to his spiritual welfare, and rises at the close with a feeling of disappointment and vexation. To the preacher the disappointment must be still more distressing. Charged with the solemn function of addressing some hundreds of his parishioners, under the highest of all sanctions, upon topics of inestimable importance, he is baffled by defects, which materially diminish his usefulness, and which might probably have been prevented by more skilful treatment, when the plans of the building were originally drawn. Many of his flock may depend upon him chiefly for their religious knowledge. Private devotional reading is not so general as to render the instruction of the pulpit superfluous. To many it is their sole guide with regard to doctrine and practice; and to all it is capable of becoming a most valuable auxiliary in the formation of their religious opinions and the conduct of their daily life. It is difficult, therefore, to estimate the extent of the loss arising from churches being so constructed as to present a material obstacle to the success of pulpit ministrations.

It is said, indeed, that the science of acoustics is still very imperfectly understood. But it seems to me, although I do not pretend to either scientific or technical knowledge of architecture, that there are certain facts with regard to existing buildings which may throw some light upon the subject, and lead up to useful conclusions.

I remember, when a young man, attending occasionally at the Annual Meeting of the Charity School Children under the dome of St. Paul's Cathedral. The pulpit was placed in the centre without any sounding-board: but, although the very fine *coup d'œil* produced by about 4000 children of both sexes placed on ascending seats around the area of the circle, invariably attracted a very large congregation, the sermon was inaudible, except by a few persons in the immediate vicinity of the pulpit. In the present day, when the same space is used ordinarily for the services of the Church, the pulpit is placed against a broad pillar in the circumference of the area, and covered by a wide-spreading sounding-board. The effect of the change is marvellous. The large congregations which are attracted by the charms of the Cathedral service, are addressed by some of the first preachers of the day, and there does not appear to be any real difficulty in their utterances reaching the larger portion of the audience.

In the early days of the Sacred Harmonic Society at Exeter Hall, the effect of the performances was much marred by the internal formation of the roof, which was intersected by a void space of great length and considerable dimensions, and this probably absorbed and broke up the sound. Of late years, the roof has been lined with a ceiling gently curved, as in most music halls, with the very best result.

Having occasion, some years since to spend a Sunday at Rugby, I took the opportunity of attending Service at the then new church, the exterior of which I had often admired at a distance. The interior was very pleasing. But I found great difficulty in hearing the sermon, although the size of the church was moderate, and I sat at no great distance from the pulpit. On trying to make out the cause of the failure, I came to the conclusion, that it was due to the misplacement of the pulpit, and to a peculiarity in the structure of a portion of the roof. The church is cruciform, and the tower rises from the point where the four limbs of the cross meet. A large void space left beneath the tower interrupted the continuity of the roof internally. The pulpit being placed at the junction of the chancel with the transept, the preacher's voice was, it seemed to me, intercepted by the void space, instead of travelling along

the roof to the far end of the church. The congregation was extremely small; but whether from the difficulty of hearing I am unable to say.

When attending the Church Congress at Brighton in October last I visited the new church of St. Bartholomew, then an object of much curiosity, and remarkable for the extraordinary height of its roof, said to be 130 feet above the floor. As the result of this arrangement, I am told that the difficulty of hearing is extreme, and that some portion of the congregation is obliged to move to the neighbourhood of the pulpit to hear the Lessons read.

On the other hand, one of the best churches for facility of hearing is, I believe, the large Parish Church of St. Pancras, in the Euston Road, London. It accommodates about 2500 persons; its roof is flat, and there are no massive arches and columns to intercept the sound which travels freely round the walls of the spacious building.

One of the handsomest of the new London churches is the Parish Church of Kensington, lately rebuilt; but unhappily the difficulty of hearing in it is very great. Beautiful as it is in its general appearance, its proportions are altogether on too large a scale for a Parish Church. In consequence, while preaching in it is evidently a laborious task to the occupant of the pulpit, the strain upon the listener is also very trying, and much of the sermon must remain unheard by a considerable portion of the congregation.

From these instances I gather, that we are not without guides as to the principles of acoustics; and that by carefully studying existing buildings, we may avoid arrangements which principally occasion the difficulties complained of.

It is worthy of inquiry, whether the Mediæval styles, almost exclusively adopted in the present day, are really adapted to all the purposes for which they are employed, and whether architects and other promoters of Church-building ought to allow themselves to be swayed by the current taste of their day, regardless of ulterior consequences?

In the early part of the seventeenth century, the Mediæval styles fell into almost total disuse, and were replaced in public favour by the Italian and Classical styles. So strongly did the

tide run in favour of these latter, that scarcely any, even the finest, of our old English Churches escaped the introduction of a reredos, or some other erection, however incongruous, of one or other of these styles.[1] This predilection for Italian and Classical prevailed for more than two centuries. And when, in the early part of the nineteenth, the Church of England awoke to her responsibilities, and set herself in earnest to provide for the spiritual wants of a rapidly increasing population, it found the Architectural profession almost unacquainted with the principles of Mediæval Church Architecture. The demand on the part of the public for a recurrence to ancient examples led to a careful study of their arrangements, and to a removal, in the case of existing churches, of the unsuitable innovations of the seventeenth and eighteenth centuries.

But, as usually happens, the change of taste has been carried to excess. We are now, I think, running somewhat wild upon Mediæval Churches, and sacrificing essential advantages. I have long been of opinion that, while they serve very well for limited congregations of from 600 to 800 persons on the ground-floor, they are quite unsuited, unless provided with galleries, for larger assemblies. They may attract and please the eye, but they do not fulfil the requirements of the ear.

The triumph of constructive skill lies after all in *utility*, or, in other words, in the adaptation of the production to the main purposes to be accomplished by it. Secular buildings are chiefly valued for their power of serving their most important objects. Similarly, the very first element in the planning of sacred buildings ought to be their peculiar uses. This may seem trite and commonplace. But unhappily most important mistakes are being made in our day in the building of some of our new churches; and these mistakes we are handing down to future generations. This is really a most serious consideration. Keen as is the disappointment felt by immediate promoters in

[1] The most striking instance which I recollect to have met with of this neglect of architectural propriety was in Worcester Cathedral, before its recent restoration. A pillar supporting two Pointed arches had probably given way. Instead of replacing it by another in the same style the architect actually introduced a Corinthian column. The effect was almost ludicrous.

seeing the imperfect result of all their labour and pecuniary sacrifice, it is as nothing compared to the mischief which will be perpetuated, and remain, perhaps beyond remedy, so long as the buildings shall last.

I am, Sir,
Your faithful servant,
A SEXAGENARIAN.

March, 1875.

The Hope of English Architecture.

AN article in the last number of the *Quarterly Review*, under this title, has excited a great deal of attention by a "slashing" attack on the architectural profession, and by some startling theories on the practice of architecture.

According to the *Quarterly* Reviewer, in the great days of Classical and Mediæval architecture there were no architects in the modern sense of the word; no men who conceived the building as a whole in their minds, and then constructed it on paper, laid down the plan, set up the elevations, gave drawings of the details, and handed these drawings over to the workmen to realize in stone. There were instead master-builders, who laid out the plan on the ground, and worked out the features of the building as it went on; so that the building was not the realization of a preconceived plan, but was a spontaneous growth out of the exigencies of the moment and the artistic eye of the master of the work.

The reviewer contends that the only "Hope of English Architecture" is to get rid of the architect, and to leave our buildings in the hands of the workmen; who are, however, to be educated and refined to fit them for the task.

Very few persons who know anything of architecture, and of building, and of architects and workmen, will agree in the wild historical statements and economical theories thus propounded. But there are certain truths underlying them which deserve attention. For we take it to be true that a good deal of our architectural designing is done in a way calculated to provoke

remonstrance. We fear that some architects in large practice send out designs which have been manufactured in the office out of stock ideas and material, without much artistic feeling on the part of the clerk who puts them together, and with little more than a glance from the architect, and a half-satisfied "that will do." And we fear that the designs thus manufactured in the architect's office are often carried out on the building in a very mechanical and spiritless way. The masons build, and the carvers carve, and the foreman sees that the stones are laid the right way of the bed, and that the mortar has lime enough in it; and then the architect pays a flying visit once or twice in the progress of the work, that he may be able to give the contractor a certificate for payment of his money. Had he been there when they pulled out that old capital or that old tracery from the rubble, he would have modified his mouldings and his windows. Had he seen that carving before it was actually built in, he would have made the carver do it over again; but he was not there till it was too late, and he can only shrug his shoulders and let it go.

But the public have the remedy, to a certain extent, in their own hands. The remedy certainly is not to discard the architect altogether, and leave the designing of the building to the workman. It is to select an architect who is not already too busy to do it justice; who will take the pains to ascertain the local building materials and the circumstances of the case; who will give his own time and his own mind to the task of thinking out all the details of the plan; and who will keep a sufficiently watchful supervision over the work to take any occasion which may arise to modify his intentions, and to ensure, before it is too late, the efficient execution of his designs. It is notorious that we have architects who are the fashion, and who have much more to do than they can do properly; while we have other architects, perhaps not at all their inferiors, who have not enough to occupy their time.

In the direction of the cultivation and artistic education of the workman, we think there is really little fault to be found. The pet hobby both of architects and amateurs for years past has been the creation of the Art-workman. Abundant opportunities of self-education, both general and artistic, have been

put within his reach. Good wages and short hours have left him leisure to take advantage of these opportunities. The Art-workman who shows any special skill is sure of patronage and help. If any fault is to be found it is not with the architects, who are only too glad to get hold of a man who can do artist-like work; nor with the general public, which is ready enough to praise and pay for it; but with the workmen themselves, who have disappointed their sanguine friends by their slowness to respond to these endeavours to help them.

Mediæval Architects.

THE *Quarterly* Reviewer, in the article on "The Hope of English Architecture" above alluded to, makes the strange assertion, that there were no Architects, in the modern sense of the word, in the Middle Ages. In contradiction to this, Mr. W. H. White read a paper at the Royal Institute of British Architects, the historical portion of which will probably interest our readers, independently of its bearing on the controversy which the article in question has given rise to.

The *Quarterly Review* has informed the world that, in old churches and cathedrals, the design was obviously done by the workman; in fact, that there is no record of design at all. This is a strange error. Under the word "Drawing," in the "Dictionary of the Architectural Publication Society," is a list of the earlier designs and drawings scattered about Europe. On the 19th of November, 1860, Mr. Burges read a paper upon the subject to the members of this Institute. In it he said, "that nothing whatever is known of the architectural drawings of the Greeks and Romans. The *lapides Capitolini*, containing a plan of Rome, are simply inscribed in marble, and formed anciently part of the pavement of the Temple of Romulus and Remus; and the light and beautiful architecture painted on the walls of Pompeii was never resolved into materials. Our series of drawings, then, opens with the Monastery of St. Gall, now preserved in the library of that establishment. The plan, which is drawn in thin red lines upon a large sheet of parchment—with inscriptions all over it, showing the uses of the different parts of the building—was sent (as one of the said inscriptions informs us) for the use of the Abbot Gospertus, by some anonymous friend, who is supposed to have been Eginhard, the son-in-law of Charlemagne, and who held the office of prefect of the royal buildings. The

plan presents us with a very complete monastery, with its great church and accompanying buildings. The red line not only seems to mark the external and party walls, but also to indicate the furniture—such as benches, tables stoves, &c., requisite to each building. Certain figured admeasurements enable us to form some idea of the sizes of the various parts. A view of the church and monastery of Canterbury, contained in the illuminated Psalter of Eadwin, is preserved at Trinity College, Cambridge. It is curious as showing the complete development of the practice of drawing élevations upon plans, as at St. Gall. In all probability such documents would not be very common; and, when the work was done, the erasing knife would be brought into use, and the parchment, which was very valuable in those days, would receive a new employment. That this was the case we know, from the discovery, made by MM. Varin and Didron, in 1838, of a design for the west end of a cathedral, besides several details, which they found under the writing of a manuscript containing a list of the deceased members of the cathedral chapter of Rheims." The last entry was dated 1270. The drawings, says Mr. Burges, had been first washed out, then scraped over, the lines obliterated with a knife, and, finally, the parchment was cut into leaves.

Most archæologists have examined the celebrated sketches of Wilars de Honecort, an architect of the thirteenth century, the *facsimile* of whose sketch-book was published in Paris under the superintendence of MM. Lassus and Quicherat; and a translation of it, edited by Professor Willis, was published in London in the year 1859. Mr. Burges remarks a peculiarity of Wilars, which was, "that when he copied any executed work, he copied it not as he saw it, but with variations of his own, and as he would execute it himself." In his remarkable sketch-book, Wilars de Honecort wrote under a particular drawing, "This shows the elevations of the Chapels of the Church of Rheims; like them will be those of Cambrai, if they be built." Now the sanctuary of Cambrai, the construction of which was directed by Wilars de Honecort, was destroyed at the great Revolution; but in 1824 the architect of the city, M. Aimé Boileux, was enabled to make a complete plan of the foundations, and this plan coincides exactly with that given in the MS. of Wilars de Honecort. Against another sketch is written, "This is one of the windows of Rheims; when I drew this I was under orders to go to the land of Hungary." Wilars de Honecort was the contemporary of Peter de Corbie, another master of the thirteenth century, who directed the construction of several Churches in Picardy. They composed together a Church upon an original plan, which is described by Wilars in the sketch-book as "a Church with a double circumscribing aisle, which Wilars de Honecort and Peter de Corbie contrived together." During the Middle Ages, in parts of Western Europe, a building called *de l'œuvre* was attached to large religious edifices, which was used by the architect and the master-workmen; but the title of architect was not given to an artist engaged in the direction of building works until the sixteenth century. He was called the *maître-de-l'œuvre*, or master-of-the-work—a much more positive appellation than that of architect, which means only arch-workman; for by *œuvre* was meant everything moveable

and immoveable in a building, from the foundations to the tapestry and furniture. The *œuvre* of Notre Dame, at Strasbourg, has preserved the Mediæval custom; and, there, may still be seen a part of the designs upon parchment, which served for the execution of the portal, tower, spire, north porch, throne, and organ case. Among the drawings are some which date from the last years of the thirteenth century; some are only designs which have not been executed; others are details prepared to be worked out full size upon the ground or against a wall, exactly as is now done by the master-workmen in France. There are plans of different floors of the tower and spire which date from the fourteenth century; and M. Viollet-le-Duc adds that these are drawn with a knowledge of line, a precision and judgment of projection, which give a high idea of the science of him who drew them.

There is a curious document extant of the fourteenth century which affords precise information concerning an architect's functions, and in which there is mention of two Frenchmen being employed to direct the construction of Gerona Cathedral in the north of Spain; this is a translation:—

"The Cathedral Chapter of Gerona in 1312 decided to replace the old Romanesque Church by a new one, larger and worthier. The works were not immediately begun, and two administrators of the work, Raymond de Viloric and Arnauld de Montredon, were appointed. In 1316 the works were in full activity, and the name of an architect, Master Henri de Narbonne, is inscribed upon the capitular register. He died, and his place was taken by one of his countrymen, named Jacques de Favariis, who engaged to come to Gerona from Narbonne *six times a year*, and the Chapter guaranteed him a salary of 250 sueldos a quarter."

This positive evidence of the existence in the fourteenth century of "a class of men who were not workmen, but really and only superintendents of buildings," has been referred to by Mr. Street in his valuable book on "Gothic Architecture in Spain." The *Quarterly* Reviewer has quoted both Mr. Street's words and part of the extract from the Gerona Register, but, as may be readily imagined, he attaches little importance to either. Mr. Street also refers to one Mattheus, master-of-the-work at Santiago Cathedral, from 1168 to 1188, who, by a warrant issued by King Ferdinand II., in 1168, was granted an annual pension for the rest of his life; and this, as Mr. Street remarks, proves "somewhat as to the degree of importance" he attained in being thus recognized by the king. The title of "Fabricator," in Spanish inscriptions is sometimes, though rarely, given to the architect, who is usually described as "magister operis." At Rheims there is an inscription referring to the cathedral, and also to a neighbouring church, which runs,—"Ci gît Robert de Coucy, maistre de Notre Dame, et de Saint Nicaise, qui trépassa l'an 1311." In the Baptistery at Pisa, in Italy there is an inscription,—"Diotisalvi magister hujus operis." But in England, according to Mr. Wyatt Papworth, the term master-of-the-work, appears to have been seldom employed; and when used, it referred rather to the officer called in Spain and the South of France "operarius," than to the architect. And here I would say a word about the title "operarius."

In the extract from the register of Gerona, which I have just quoted, the two administrators of the work are called "operarii;" and twenty years afterwards, in 1340, the Chapter of Gerona appointed two of their own body,—one an archdeacon and the other a canon,—to be the "operarii" of the works. In the celebrated Museum of Toulouse there are preserved several stones bearing inscriptions—one recording the name of the Canon Arnaud Rufus, who bore the title of "operarius" of the Chapter, and who died in 1251; and another of Bernard de Succo, priest, canon, and "operarius" of the Chapter of St. Sernin, who died in 1201. There is also in the same museum, No. 681, a bas-relief in white marble, consisting of six figures and the following inscription:—"Anno Domini MCCLXXXII, XVI kalendas augusti, illustrissimo Philippo rege Francorum, reverendissimo et valentissimo Bertrando episcopo tolosano, obiit magister Aymericus canonicus, cancellarius et operarius ecclesie Tolosane, cujus anima requiescat in pace. Amen." There is also a seal (No. 1034). It is of copper, and bears a head of the Virgin; St. Peter standing and holding a key: before him is a monk on his knees, his hands clasped, and his head crowned with a star of eight rays. The inscription is,—"+ S ROBTI OPERARII ET MOACHI ECXIEN" (*Scel de Robert, ouvrier et moine d'Eysses*). Now the *Quarterly* Reviewer complains that Mr. Street gets confused with his nomenclature; so I think it may fairly be inquired of the former as to the meaning he attaches to the Latin word *operarius*. Literally it means a workman, a slave bred to hard work. Are we to suppose, then, that in the thirteenth and fourteenth centuries archdeacons and canons contributed manual labour as well as clerkly administration to the work? Yet upon the signification of terms, upon mere words, which probably had a different meaning in the Middle Ages, the Reviewer has built up an entire theory, and supported it with pages of assertion. If the records of the Mediæval artists disclosed principally the names of master-workmen, it simply proves that such men existed; if those of the architects have not been preserved, neither have those of the poets to whom the thirteenth century owes the "Niebelungen-Lied," the "Histoire de Charlemagne et Roland," and a host of French romances composed at the beginning of that century. Six hundred years hence Indian archæologists, exploring the ruins of the English city of Bombay, will possibly find the names of engineer colonels cut upon odd stones; and, comparing them with similar entries in ancient documents, they may ascribe to them the authorship of more than one building—the original designs for which were made by Sir Gilbert Scott, Mr. Roger Smith, and other qualified members of the Institute of British Architects.

Thus, it has been seen, that before the end of the twelfth century the masters-of-the-work were, so to speak, ecclesiastics; those who dotted Western Europe with buildings issued from Cluny and the houses dependent upon it; and the fame of Cluny spread to the very heart of Italy. After the twelfth century the masters-of-the-work were laymen; and some were sent from France to Hungary and Spain. "I have been in many lands," wrote Wilars de Honecort, "as this book shows." In another case positive evidence has been produced of an administrative council; and

of an architect from Narbonne, in France, employed at Gerona, in Spain, not to follow the daily execution of the work, or to overlook the workmen, but only to direct the design, details, &c. How, then, did all these men make themselves understood in the different countries in which they worked? It is difficult for an architect to explain his ideas to a subordinate, even in his native tongue; it is still more difficult in a foreign one. Was there really a common language, and was it Latin? Not improbably the masters-of-the-work wrote and conversed in Latin, but to the ordinary workmen of France and England, Spain and Hungary, there is only one language which they could have used, and that is the universal language of the pencil and the brush.

M. Viollet-le-Duc says that the documents which throw any light upon the exact duties of an architect are not anterior to the fourteenth century; and at that time he was "un homme de l'art que l'on indemnise de son travail personnel." People who wished to build provided materials and hired workmen. Neither estimate or valuation of the work, nor the administration of the funds, appears to have concerned the architect. But at the end of the fourteenth century the architect had lost the elevated position he held during the previous 200 years. In the fifteenth century each corporate body worked in its own way, apart from any general direction. The decline of Gothic art had begun; although the hands of the artists had not lost their cunning, the intellect which had formerly directed them was gone. When the Chapter of Rheims repaired the cathedral after the disastrous fire which destroyed the upper portion of it in the reign of Louis XI., a *procès verbal* (dated 1492) was drawn up, in the presence of notaries, of the repairs necessary to be done; and in this agreements seem to have been made with four master-carpenters, five master-masons, two master-slaters, one smith, two master-founders, two joiners, and two master-organists, all living at Rheims. The advice of the different trades was taken separately, and the central authority appears to have been vested in certain canons, one of whom is called master administrator; and others are designated as having charge of the repairs. No architect is mentioned; and M. Viollet-le-Duc says of what was then done,—"The monstrous results of that disorder are to be seen at the present day. The beautiful harmony of that admirable church was destroyed, and its existence endangered." Thus when Philibert Delorme appeared upon the scene it was perfectly natural that he should express his contempt for the confusion, want of harmony, and defects of proportion which characterized the Gothic buildings of his early days.

YORK MINSTER—THE RESTORATION OF THE SOUTH TRANSEPT.—The restored south transept of York Minster has been reopened with grand and imposing religious services. The south transept of the cathedral is the most ancient, and, perhaps, the most interesting and beautiful part of the venerable fabric. The date of its commencement was A.D. 1215. Through age

the transept had become quite dilapidated and unsafe. The clerestory walls were sadly out of perpendicular; and in addition to this, it was found that when erected they had not been substantially built. The inside portions of the walls had been filled in with stone clippings entirely without cement. A different method has been adopted in the rebuilding of these walls. They are of solid masonry, laid in with Portland cement, and tied by wrought-iron bars running through each of them from the south front to the lantern tower. The work in the interior is now finished. The exterior of the south transept is distinguished by its acutely pointed arches with slender columns, crowned with moulded or slightly foliated capitals, and also by the absence of prominent buttresses. The windows are of small dimensions, in harmony with the style and date of the architecture, and it is rather remarkable that the carved work and ornaments associated with them, and the capitals of the pillars and the adjoining arches, are seen in no part of the structure except in this and the sister or north transept. The principal window of the south transept is in the gable, and is commonly called the marigold window. It is circular in shape, and of immense size. In diameter it measures nearly 23 ft., and the two concentric circles and trefoiled small arches form an excellent example of this peculiar style of masonry. The other windows of the transept are characteristic of the prevailing style of the period, being long and narrow, with sharp-pointed heads. The turrets at the angles are not so ancient as the general features of the south front of the church, and at some time they have been tampered with in undergoing restoration by an unskilful hand. They are quite out of character in an architectural point of view, but happily this lack of harmony and incongruity will not be allowed to remain much longer, as in the course of the restoration of the exterior stil going on these turrets will be so renovated and remodelled that they will be precisely of the same description as they were when the south transept was originally erected. The restoration is proceeding slowly and carefully, and in due course it will be a splendid example of the church architecture of the thirteenth century. One of the works in the restoration of the transept was the removal of the colouring and whitewash from the masonry and carvings. The lath and plaster in the spaces between the groining have been taken out; and in their place oak boarding has been fixed; and the bosses, including several combinations of foliage, such as oak, thorn, maple, and vine leaves, have been gilded and the back picked out in vermilion. There are also two lines of vermilion running parallel on each side of the groining, and along the ribs of the ridge throughout the whole of the ceiling. A large amount of Purbeck marble was brought to the light of day, including the marble bands encircling the columns supporting the pier arches and the abacii, as well as the abacii and the string-courses in the east and west aisles and the abacii of the triforium capitals. The whole of this marble, which was not decayed, was dressed up and polished and replaced in its original position. During the time that the cleansing operations were being proceeded with it was seen that originally the east aisle of the transept had been decorated. In removing the coats of plaster from the vaulting, tracings of colouring of a chocolate hue were discovered, leading, of course, to the

conclusion that a substance of this colour had been centuries ago used for the purposes of embellishment. The restoration has been carried out by Mr. G. E. Street, R.A., who has been most efficiently assisted by the resident surveyor to the Dean and Chapter. Although a great portion of the work of restoration has been effected, much yet remains to be done; and it is expected that fully two years will elapse before it is finally completed. Of the total cost about £5000 still remain to be obtained.

YORK MINSTER AND THE HISTORY OF ENGLAND.—The following eloquent passage is from the address of the Archbishop of York, on the occasion of the recent reopening of the restored transept of the Cathedral of his Diocese:— When Edwin commenced the first church of York, in which was placed the wooden chapel of his baptism, England as a nation did not exist. The Northumbrian King fell in battle with the King of Mercia before his church was finished, and Britain over all her fair surface was lacerated with petty strifes. After a century a second church was built. By this time Mercia had prevailed over Northumbria, but the State of England was not yet. Three centuries later the third church rose on the old site. England had ust felt the weight of Norman William's iron heel. The old church and the whole city had been burnt to the ground by the spoiler. For nine years there was not in broad Yorkshire an inhabited village, but the Church rose again out of its ashes, and it had looked down upon the whole growth of English history since that time. The transept that they were opening was coeval almost exactly with the Great Charter of the nation by which Parliaments were established and the people's rights secured. There had been a Church of York before there was a nation of England, and that transept, modern in comparison, was still as old as the liberties of England. For more than twelve hundred years of bloody and eventful history, with its wars, its Crusades, and its Reformation of religion, the Church had looked out from this spot like a lighthouse over a stormy sea. Six times had it been ravaged by fire; six times restored, and more than twenty times beautified and adorned. Whatever else had been suffered to decay and pass away, this Church had gained and grown with every change. Hardly was the last Saxon archbishop laid within it when his Cathedral fell crumbling all in flames about his grave; but long before the Norman invader could repair the havoc he had made over this fair county, the Church, renewed, rose up again. A statesman prelate, who built yon fair transept, perhaps the fairest portion of the Minster, found the Church of England in a deplorable condition; but he did not forget to beautify the central church of his diocese. How far the existence of a Church like that had given strength and solidity to the institutions that had grown up round about it, it would be too long to inquire into. The Temple built by Solomon at Jerusalem became the centre of the national life of the Jewish people; and something of the same feeling, though in a smaller measure, had been excited by the same building in which they were assembled, and in a positive age, which left out sentiment, there must have been some sentiment at work to bring together from all quarters such an assemblage as

that. The Church of York had been the central point of this great county, and, say what they would, it had had an influence with them more than a mere national monument, a gallery of pictures, or a beautiful natural scene. Among positive facts this must surely have some rank, that a church stood there before there was an ordered nation in this country; that when force destroyed it, and all the life around it, the Church rose again, the first out of that ruin, and that in the face of that noble army of men of science who told them that their pains were needless in building again that fane of fruitless prayer, they were contentedly making good its breaches, that it might serve for them and their children as long as the world might last.—*The Archbishop of York.*

CHURCH OF ST. JOHN THE DIVINE, KENNINGTON.—The portion of this building intended to be erected at present was recently opened by the Bishop of Winchester. The works now executed consist of nave, aisles, chancel, side chapel, baptistery, with north-west porch. The tower and spire, which will be 200 ft. high, and cost £6000, will be erected when funds permit. The length of the interior is 170 ft., and the width 60 ft. The nave, 125 ft. in length from west wall to chancel arch, and 34 ft. in width, is divided from the aisles by clustered columns with richly-carved and moulded caps and bases, the height from floor to apex of arcade arches being 40ft. The top of nave ceiling is 20 ft. above, making a total height of 60 ft. The chancel is 46 ft. long and 25 ft. wide, and the height from floor to groining is 40 ft. The roof of nave is boarded to a Gothic shape, showing only the principal rafters inside, with moulded ribs to represent groining; and the roof of chancel is groined in brick and stone. The aisles are narrow, and the floors of both nave and aisles are paved with Godwin's tiles. There will be no benches, the entire area being filled with chairs. Between nave and chancel is a low stone wall, with ornamental iron railings. The floor of the altar space is 6 ft. above the level of the nave floor. On each side of the chancel are the stalls for the clergy and choir, with reading-desk, all of oak richly carved. The floor of the chancel is laid with Godwin's encaustic tiles in elaborate patterns. A sedilia and a piscina are provided in the chancel. The walls of the nave have been contracted with a narrow bay of arcade at obtuse angles with main wall to meet in a line the chancel walls, an expedient which will conduct the eye to the chancel, and when a tower is placed over the choir, as at the church of SS. Philip and James, Oxford, by the same architect, will form an abutment. The reredos, executed by Messrs. Clayton and Bell, rises about 9 ft. above the altar, and is nearly the width of the chancel. It is a painted tryptych, with nine lower panels representing the nine virtues. In the centre compartment are the figures of Faith, Hope, and Charity, and on either side are represented Chastity, Frugality, Humility, Meekness, Temperance, and Industry. Above is a life-size figure of our Lord on the Cross, with figures of the patron saint of the church (St. John), the Good Centurion, and Joseph of Arimathea; and in one corner, in an attitude of prayer, is the late Bishop Wilberforce, who laid the foundation

stone of the church. A number of other figures from both the Old and New Testaments complete the design. The three windows of the chancel have been executed by Messrs. Clayton and Bell, at the cost of the Rev. C. E. Brooke. The stained glass in these windows represents the Adoration of the Lamb, from Revelations; in the centre window are the four evangelists, and below these are the twenty-four elders, while in the window on each side are groups of saints and angels. The walls of interior are not plastered, and the red bricks giving a rich warm tint, the contrast with the white stone is somewhat decided at present. On the north side of chancel are the clergy and choir vestries, entered through a groined cloister, and above them is the organ chamber, to contain a large organ, built by Messrs. Walker, at a cost of £1800. On the south side of chancel is a Lady Chapel with side altar. The size is 28 ft. long by 17 ft. wide, and it has a groined roof. A temporary pulpit will be used for the present. At the south-west angle of nave is the baptistery, semicircular on plan, with groined ceiling, and the font from temporary church has been placed in position on three steps of red and black marble, and the plain sides of octagon have been carved. The lighting is by eight chandeliers in nave and eight in aisles. Seven brass lamps are suspended in front of altar. The walls are of brick, faced both inside and out with red bricks of peculiar size, the dressings of Bath stone, the roofs of aisles are concealed by traceried parapet with elaborately carved pinnacles forming caps to buttresses. The entrance for the present will be through a north-west porch of very elaborate design. Above the richly-moulded arch is a sculptured figure of the Good Shepherd. The groining springs from moulded caps with shafts of blue marble. The side windows are filled with cathedral tinted glass similar to that in the aisles. The chancel was built first by Messrs. Booth, of Gosport, and a sum of £10,000 was given by the Rev. C. E. Brooke (who, at a cost of £800, gave the windows of the chancel) to proceed with the erection of the nave. The contract just completed has been carried out by Messrs. Simpson, of Tottenham Court Road, the total cost being upwards of £18,000. The carving was executed by Mr. Earp, of Kennington Road; the heating arrangements by Messrs. Haden and Son, of Trowbridge; the gasfittings by Messrs. Potter, of South Molton Street. The clerk of works was Mr. St. Aubyn. The architect is Mr. G. E. Street, R.A., of Cavendish Square.—*The British Architect.*

ST. MICHAEL'S CHURCH, CORNHILL.—On Sunday, November 15th, this noble church, one of the most stately in the City of London, and which, in one form and another, has a history extending over 800 years, was publicly reopened for Divine worship, after a considerable interval spent in its interior embellishment; and the Lord Mayor and Sheriffs, with the local authorities, deputations from the Drapers' and the Merchant Taylors' Companies, and other civic dignitaries, attended the service. The patronage of the church is vested in the Drapers' Company, who have held it since the time of Henry VII. Although no account can be found as to the erection of the first church, it is recorded that the steeple, having become very much

decayed, had to be rebuilt in 1421. The ancient church consisted of a nave and aisles, and was open on the north side to the street, from which it was separated, according to an old chronicle, by a "litell grene chirch-yard," in which Stowe's father, grandfather, and mother were buried. Many persons of distinction were also interred in the church and churchyard, among others, Sir John Rudstone, Lord Mayor in 1528; Humphrey, Duke of Gloster; Alderman Robert Fabian, author of the "Chronicles of England and France," and Dr. Yaxley, physician to King Henry VIII. In the great Fire of London, 1666, the church having been completely destroyed with the exception of the tower, it was eventually rebuilt, but the work of reconstruction was scarcely completed when the tower was found to be in a dangerous condition. The tower was then taken down, and the present imposing structure erected in its stead, furnished with a peal of bells unequalled in the whole kingdom, it is said, for their melody. In 1790 the church was repaired, and a new pulpit erected in carved oak. In 1860 the fabric was entirely restored under the direction of Sir Gilbert Scott; and eight years afterwards it underwent further decoration, and a cloister was rebuilt on the south side. The general result is that it is now, without exception, one of the most imposing churches in the city of London as regards interior decoration.

VILLAGE ART.—*L'Artiste*, edited by M. Arsene Houssaye, is a high-class publication, well written and well illustrated. Under the heading of "Village Art" is given, in a racy, amusing manner, the "History of a Little Church." The village of Chusclan had two wants, a church and a bridge, and had only funds for one. There was only a ferry, dangerous when the river was swollen with rain. There was an old vault of a church, entered down some broken steps, and containing a statue with one arm, and everything else in keeping. The bishop, on a visit, insisted on the church being rebuilt, or he would withdraw the *curé*. The mayor pleaded without avail for the bridge. But in the night there was a storm, and the bishop had a bad passage across the river next morning, and said "You had better build a bridge; God will provide for the church!" The next bishop begged the money for the new church himself, till people at court would say, "*Voilà, monsignor, gare à son église!*" But the funds were raised for the building. Decoration, however, was wanting. The next *curé* preferred the pleasure of the ear to that of the eye, and with much difficulty raised money for a peal of bells. But his successor, the Abbé de Moulimont, with no artistic education, had (what education can hardly impart) "*le sentiment inné du beau,*" and he was determined to have his church beautiful. Thereupon he was pestered with communications from painters round the neighbourhood, who offered to cover his walls at reasonable prices; but the good *curé* said, "Avaunt! you are no true artists who offer to paint at so much a yard; you are not worthy to decorate the church of Chusclan." Eventually the *curé* found in a convent near Arles a young man painting beautiful figures on the walls, as if he loved his work, and he said, "You are the man for me." And so M. Sublet was engaged to

paint the little choir at Chusclan, and the nave is waiting till money can be found to do it worthily. The moral drawn is that the *curés* have it in their power to give a new impulse to Christian art in France, if they will go about it in the right spirit, and that no place is too small, even "a little choir of a little church in a little village," to be worth good art.—*Builder.*

A Relic Shrine.—In the church at Marcel, Lorraine, which still retains several very beautiful and remarkable relics of the twelfth and thirteenth centuries, there has lately been discovered a relic-shrine, which must formerly have stood before the high altar, but which now occupies an altogether inappropriate position. This small *chef d'œuvre* is cut out of a fine white sandstone, and is in the form of a church with five naves; it is 75 centimetres in length, 31 in breadth, and 35 in height. Each compartment of the shrine is externally in the form of a niche, and ornamented with rich mouldings. On one of the long sides, in bas-relief, is represented the Adoration of Christ by the three kings; on the other, Christ in the centre, with Peter and Paul on the right, and John the Evangelist and John the Baptist on the left. On the short sides are represented, respectively, the Glorification and the Annunciation of the Virgin. The sculptures are almost entirely intact, and of masterly execution. Several groups appear to be exact copies of sculptures in the Cathedral of Rheims, so that it may be concluded the little monument originated in that town. The workmanship is of the beginning of the fourteenth century, to which time the sculptures of Rheims belong. It is further remarkable that the shrine shows traces of painting and gilding. This art-work, with the permission of the Ober-Präsident of Alsace-Lorraine, will be restored and placed again in a proper position in the church of Marcel. In the same church has also been discovered a bell, of the sixteenth century, with the inscription:—"Zu Marcel gnädich bin ich. Maister Conrat von Vich gos mich. Anno 1508."

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 18th January, 15th February, and 15th March, 1875, Grants of Money amounting to £2815 were made in aid of the following objects, viz.:—

Building New Churches at Charles, Plymouth; Coldham, Wisbeach; Earlestown, Newton-in-Makerfield, Lancashire; Epsom, Christ Church; Ferndale, Glamorgan; and Middlestown, St. Luke, York.

Rebuilding the Churches at Ferryside, Pembroke; Greenham, Newbury; Hognaston, Ashbourne; Langton Matravers, Dorchester; and Therfield, Royston.

Enlarging or otherwise increasing the accommodation in the Churches at Aldington, Hythe; Berriew, Montgomery; Bredwardine, Hereford; Canvey Island, Essex; Chippenham, St. Andrew, Wilts; Corscombe, Dorchester; Fordham, Cambridge; Graveley, Huntingdon; Iden, Rye, Sussex; Little Wymondley, Stevenage; Llansannen, Rhyl; Northover, Taunton; Peterborough, St. Mary; Spridlington, Lincoln; South Hackney, Christ Church; Steeple Langford, Bath; Stratton-on-Fosse, Bath; Ubley, Bristol; Upavon, Marlborough; Upper Ottery, Honiton; and Walton-le-Wolds, Leicester.

The grants formerly made towards building the Churches at Brandon, Durham; Brookfield, Highgate; re-seating, &c., the Churches at Clymping, Sussex; Farncombe, Godalming; and Rushden, Northampton, were each increased.

Grants of money were made from the School-Church and Mission-House Fund towards building School-churches at Capel Curig, Bangor; Dunkirk, Chesterton, Stafford; Hill-in-Millom, Broughton-in-Furness; and Troedrhiwfawch, Glamorgan. The Society likewise accepted the Trust of a sum of money as a Repair Fund for All Saints' Church, West Derby, Liverpool.

The March Meeting was the last in the Society's financial year, and grants amounting to £11,385 have been made in it towards the erection of thirty-one new Churches (twenty-four of which are entirely free and unappropriated), the rebuilding of fifteen, and the enlarging or otherwise increasing the accommodation of 100 existing Churches. The carrying out of the above works called forth from the promoters of them the sum of £381,769. The Committee have also granted £680 towards building twenty-four School or Mission Churches, but in every case there has been much regret felt at the smallness of the sum voted through the inadequacy of the funds at the Society's disposal.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

1875.				
Jan. 6	Malling Deanery ...*A*	£3	2	0
19	Chislehurst .....*A*	1	5	9
Mar. 1	Canterbury Diocesan*A*	160	4	3
10	Rodmersham .....*O*	1	8	10

York.

1874.				
Dec. 18	Dunsforth'.....*S*	0	10	7
1875.				
Jan. 20	North Ormesby .....*O*	1	10	8

London.

1875.				
Jan. 16	Ealing, St. Mary's...*A*	6	1	7

Durham.

1874.				
Dec. 21	Auckland St. Andrew's and St. Anne's Chapel .....*O*	£5	0	0
26	Brancepeth .....*O*	2	2	0
29	Trimdon .....*S*	1	1	0
1875.				
Jan. 13	Bywell St. Andrew's*O*	2	0	0
19	Houghton-le-Spring*A*	4	2	0
	Burnopfield St. James, *O*	3	3	0

Winchester.

1875.				
Mar. 1	Bournemouth .....*S*	7	7	8
8	Vauxhall, St. Peters's*S*	2	5	7

Bangor.

(*No remittance.*)

Bath and Wells.

1874.					
Dec.	18	Henstridge .....*S*	£3	0	0

Carlisle.

(*No remittance.*)

Chester.

1874.					
Dec.	30.	Walton Breck, Holy Trinity .....*O*	6	16	0
1875.					
Jan.	2	Bredbury .....*O*	3	0	0
Feb.	24	Tranmere, St. Catherine .....*S*	5	5	6

Chichester.

(*No remittance.*)

Ely.

1875.					
Mar.	10	Littleport .....*S*	4	16	6

Exeter.

1875.					
Jan.	5	Falmouth Sunday School Teachers...*O*	0	3	0
	9	Ashburton .....*A*	2	10	0

Gloucester and Bristol.

1874.					
Dec.	30	Chippenham .....*O*	5	0	0
1875.					
Jan.	7	Kingston, St. Michael, ... *O*	0	16	0

Hereford.

1874.					
Dec.	24	Tarrington .....*A*	2	0	0
	30	Oldbury .....*O*	2	2	0
	31	Leighton .....*A*	3	18	0

Lichfield.

(*No remittance.*)

Lincoln.

1874.					
Dec.	23	Holbeach, St. Mark's *O*	1	1	0
		N. Cockerington .....*S*	1	0	6
	29	Barrow .....*S*	4	8	11
1875.					
Jan.	8	Grasby .....*O*	0	9	2
		Muckton .....*S*	1	1	0
Feb.	5	Riseholme .....*O*	5	18	11
	11	Searby .....*O*	3	16	0
	24	Welby .....*S*	1	8	3

Llandaff.

1874.					
Dec.	29	Bryngwyn .....*O*	1	10	0
1875.					
Jan.	1	Llanfair .....*S*	1	0	0
Feb.	23	Llandaff Cathedral *O*	9	18	10

Manchester.

No remittance.)

Norwich.

1874.					
Dec.	31	Mundford.....*O*	£0	15	9
1875.					
Jan.	23	Stibbard .....*O*	0	10	0

Oxford.

1874.					
Dec.	21	Oxford .....*A*	15	0	0
1875.					
Jan.	1	Bloxham .....*S*	3	1	8
	4	Windsor and Eton...*A*	15	14	6
	5	Fenny Stratford .....*O*	1	0	0
Feb.	8	Oxford .....*A*	12	6	0

Peterborough.

1874.					
Dec.	24	Helidon .....*O*	3	10	0
	31	Barlaston .....*O*	2	1	0

Ripon.

1874.					
Dec.	19	Bingley .....*O*	4	6	6
	22	Mytholmroyd, St. Michael's .....*S*	2	16	0
1875.					
Jan.	13	Westown .....*S*	2	16	0

Rochester.

1874.					
Dec.	22	Higham, St. John's *S*	1	17	0
	31	Sydenham .....*A*	23	13	6
		Loughborough..... *O*	0	13	0
		Elmdon .....*A*	1	10	6
1875.					
Jan.	8	Ridley .....*S*	2	0	2
		Nurstead .....*S*	1	10	0
	26	Chatham, St. Mary's *S*	2	4	3
Feb.	5	Cottered .....*O*	1	10	3
	9	Aldbury .....*S*	5	10	2
Mar.	1	Gravesend Church Union .....*S*	24	10	0
	8	Eltham, Holy Trinity *S*	6	9	3

Salisbury.

(*No remittance.*)

St. Asaph.

1875.					
Jan.	5	Llandyssil .....*S*	1	1	0
	6	Hawarden .....*A*	9	17	7

St. David's.

1874.					
Dec.	19	Llandygwydd .....*O*	2	5	4
	29	Talgarth .....*S*	2	12	5
1875.					
Jan.	9	Llanlleonvel .....*O*	4	10	0

Worcester.

1874.					
Dec.	22.	Stoke.....*O*	1	1	0
1875.					
Jan.	6	South and Middle Littelton .....*S*	0	11	7
		Leamington.....*A*	7	18	0
	7	Hallow .....*A*	3	11	0
	8	Hagley .....*A*	8	1	0

The Church-Builder.

No. LV.

The Rev. G. Ainslie, M.A.

IT is our melancholy duty to commence this Number of the CHURCH BUILDER with the announcement of the death of the Rev. G. Ainslie, for eighteen years Secretary of the Incorporated Church Building Society. For some months he had been ill and suffering, but continued to attend to the business of the Society to the last, and "died in harness," as he had often expressed his wish to do.

Mr. Ainslie was the son of the late Sir R. S. Ainslie, Bart.; he was of Emmanuel College, Cambridge, graduated B.A. in 1825 and M.A. in 1829. He was formerly Rector of Willingham, Lincoln, Vicar of Barkway, Herts, of St. Peter's, Walworth, and, lastly, of St. Philip's, Clerkenwell, which living he resigned on taking the office of Secretary of the Incorporated Society. He died on the 14th of May, at the age of seventy-two years. His fine presence, courteous manner, and genial, kindly spirit, attracted universal regard, and his high character as universal respect.

No higher testimony can be borne to these qualities than the Resolution which was read by His Grace the Archbishop of Canterbury, and adopted by the Society at the Annual General Court, and is recorded below in our report of its proceedings.

The Annual General Court of the Incorporated Church Building Society.

THE Annual General Court of the Society for Promoting the Building, Rebuilding, and Repairing of Churches and Chapels, was held on Thursday afternoon at 7, Whitehall, under the presidency of the Archbishop of Canterbury, supported by the Bishops of Bangor and St. Asaph, the Deans of York and Lichfield, the Archdeacons of Maidstone and Westminster, the Rev. John Evans, who kindly acted as Secretary, and others.

Before entering upon the ordinary business of the Society His Grace read the following announcement of the death of the late Secretary of the Society:—

"Before proceeding to the business of the day, the Committee desire to express their sense of the great loss sustained by this Society, and by the Church, in the death of the Rev. George Ainslie, who for the last eighteen years has faithfully and judiciously discharged the duties of his office as Secretary, with such zealous devotion to the interests of the Society, and such uniform kindness and courtesy to all with whom he had relation in the conduct of its business.

"The Committee desire to record the deep feeling of respect and affection with which they regard his memory, and to offer to his bereaved relatives the cordial expression of their sympathy and condolence."

The Archbishop of Canterbury said that he concurred in every word of the above resolution. Mr. Ainslie had been Secretary of the Society for eighteen important years, and it would indeed be a weighty document which should bring before us a record of the churches which had been built and restored during that period, and this Society and its Secretary were entitled certainly to a full share of credit for all that had been done, and such confidence had the Committee in Mr. Ainslie that the larger portion of the Society's work had devolved upon him.

The Rev. J. Evans read the Fifty-seventh Annual Report, which showed the total receipts of the year to be £12,623 6*s.* 9*d.* The total number of grants made were 146—£5320 having been given in aid of thirty-one new churches, £1720 in aid of

ebuilding; and £4370 in aid of churches repaired and enarged.

The payments made in the course of the year on account of grants voted by the Society amounted to £8232. There emain due on account of such grants, to be paid when the works are completed, £28,657.

The grants voted from the special "School Church and Mission-house" Fund, a branch of the Society's operations which the Committee regard as of great importance, have amounted in the past year to £680, towards building twenty-four School-churches and Mission-houses. It is much to be desired that this fund should be effectually replenished.

The members of the Society are aware that it holds a considerable sum in its hands, now amounting to not less than £61,423, for the repairs of churches and other like purposes. These trust funds have been increased during the past year by £1359. The Committee desire to call particular attention to this very useful and beneficial exercise of the powers vested in the Society, as an incorporated body, to hold property of this kind; the guardianship of these funds involving no expense to the incumbents or churchwardens of the parishes or districts concerned, and requiring no trust deeds or renewal of trusts.

The Committee desire to express their conviction that the impression that the Society's requirements entail increased cost, is for the most part unfounded. They could furnish abundant evidence, if required, of the essential benefit which works of church building have derived from the care thus bestowed by the Society, through the means of its Committee of Architects; and could show that, without including other probable advantages, ultimate economy and substantial security have been the result of the valuable professional assistance, for which they desire to return their thanks. The Committee, therefore, desire to renew their special acknowledgments to the Honorary Committee of Architects for the valuable assistance which they have continued to render in the careful examination of the designs submitted to them.

It must be regarded with special satisfaction, in the present stage of the work of Church building, that it is not only the wants of our great towns, and the overgrown population of the

new centres of industry, which are now cared for. Attention is, to a larger extent than heretofore, directed to the spiritual wants of rural hamlets, at a distance from the mother church of the parish of which they form outlying portions, and where the want of a place of religious worship according to the rites of the Church is severely felt. The establishment, in some places, of mission houses, and, in other cases, of new churches, for such scattered portions of widespread parishes, or consolidated chapelry districts formed out of the outlying parts of two or three parishes, bears witness that this department of Church extension has acquired great practical importance and interest.

It was a state of things which appeared almost hopeless—so vast was the growth of our population to be overtaken, and so enormous the arrears to be made up—when the Society was first set on foot, in the early part of this century, by a few earnest-minded Churchmen. And it is a matter of humble thankfulness to Almighty God, that, developing itself as it has done in Diocesan Societies for Church Extension, both in the country and in the metropolis, the spirit of Church building, which this Society was originally founded to foster and encourage, has so vastly increased, and has attained the widespread results which have been reached.

The Bishop of Bangor moved the following resolution:—

"That the Report which has now been read be printed and circulated under the direction of the Committee."

His Lordship considered that the Committee of Architects did good work in helping the clergymen, who had much difficulty in raising money, in resisting the temptation to cheapness, and in fostering that regard for God's House which would not allow men to live in ceiled houses when the church was in a dilapidated condition. He trusted that the Society might receive continually increasing support.

Mr. R. Foster, in seconding the resolution, alluded to the loss the Society had sustained by Mr. Ainslie's death, and expressed a hope that its work would be not only continued but enlarged.

The Dean of York moved the following resolution:—

"That the thanks of this meeting be tendered to his Grace the Archbishop

of Canterbury, the President of the Society, to the Vice-Presidents, the Treasurer, and Committee for their services during the past year."

In doing so the Dean said that he had never regretted the part he took in procuring the election of Mr. Ainslie, who, as a kind and courteous gentleman, a thoroughly loyal and devoted member of the Church of England, had won the esteem of all who knew him. He bore witness to the assiduous attention of the Committee and the unflagging interest of the Primate in the Society.

Mr. William Rivington seconded the resolution, and expressed a hope that the labours of the Committee, and especially the Treasurer, might be increased by the receipt of more subscriptions. He could not help, in connexion with the latter remark, referring to the munificent donation of Mr. R. Foster.

Mr. Bryer, in supporting the resolution, bore testimony to the character of Mr. Ainslie, one of his oldest and dearest friends.

The Dean of Lichfield moved the following resolution :—

"That the thanks of this meeting be presented to the Committee of Architects, and to the Diocesan, District, and Parochial Associations for their exertions in promoting the objects of this Society."

He agreed with what had fallen from the Bishop of Bangor as to the value of the Committee of Architects. He also advocated the formation of district and parochial associations in aid of the parent Society. He considered that the irregular distribution of the population, which was increasing at the rate of 300,000 a year, was an overwhelming reason for adequately supporting a central Society.

Mr. France seconded the resolution, which was supported by the Rev. E. A. FitzRoy who referred to the loss the Society had sustained by the death of the Archdeacon of Middlesex.

The Bishop of Bangor, in moving a vote of thanks to the Primate for presiding, expressed his approval of free churches, and generally of handsome fabrics.

The Archdeacon of Maidstone seconded the resolution, and confirmed what had been said as to Archdeacon Sinclair.

The Archbishop, in concluding the meeting, called attention to the value of the trust fund. He was glad attention had

been called to the loss the Society and Church had sustained by the death of Archdeacon Sinclair. He mentioned that on his (the Archbishop's) calling on him at Kensington, only a few days before his death, he went with him, though in the evening, to the parish church, which would ever remain a memorial of his zeal for church-building, which anxiety for the material fabric, it was to be noted, proceeded *pari passu* with the building up of the living Church.

The following gentlemen were elected to serve the various offices in the Society for the ensuing year:—Auditors—Ven. Archdeacon Jennings, John Boodle, Esq., T. H. Wintle, Esq. Treasurer—H. Gerard Hoare, Esq. The following were re-elected to vacancies in the Committee—The Rev. Canon Conway, Canon Prothero, Ven. Archdeacon Jennings, the Rev. John Antrobus, the Rev. George Miller, J. H. Parker, Esq., C.B.; F. S. Powell, Esq.; Sir Walter B. Riddell, Bart.; Richard Foster, Esq.

At a Meeting of the Committee held on the 21st of June, the Rev. R. M. Blakiston, M.A., one of the Organizing Secretaries of the Additional Curates' Society, was elected Secretary of the Incorporated Church Building Society.

The Decoration of St. Paul's Cathedral.

THE Dean and Chapter of St. Paul's have given the public another and better opportunity of forming a judgment on the general effect of the decorated interior of the Cathedral, in the shape of two series of paintings in the Royal Academy Exhibition; one series showing the effect of Mr. Burges's designs, the other series that of Mr. Penrose's designs for the same work.

Mr. Burges's designs having been the subject of so much controversy, are those which will first attract attention. The coloured models exhibited last year probably did not greatly help to enlist the verdict of the public in favour of Mr. Burges's ideas. They sufficed to indicate what his ideas were, but the sketchy, blotchy details gave no notion of the high style of art in which it was intended that they should be worked out, and

the crudeness of the colour and gilding, as seen in the model, was calculated to create a prejudice against the designs.

We have here (Nos. 952, 995, 1005) three coloured drawings, which are intended to show what the pictorial effect of Mr. Burges's designs would be. The first thought which will occur to many minds is that a clever artist will make a pleasing picture out of the most unpromising materials, by toning down a crude effect here, and throwing an awkward feature into obscurity there, and introducing arbitrary effects of light and shade and colour everywhere. If any one could, while giving the architectural features correctly, throw this kind of glamour over them, it is Mr. Haigh, who is one of our most experienced and most artistic architectural draughtsmen and colourists. We happen to be in a position to say that Mr. Haigh endeavoured to represent as truthfully as possible what the actual effects of St. Paul's decorated on Mr. Burges's plans would be to the eye of the spectator, and he believes that these drawings are honest representations of those effects from their various points of view.

We commend the series of drawings to the study of our readers. We anticipate that they will do much to give the public confidence in Mr. Burges's plan. It may still be a question whether the effect is not attained at too great a cost. We may still object to certain features of the design, as for example, to the treatment of the dome and its drum. Some other design might possibly give us an equally good effect. But we think that if the designs were carried out, even without the modifications and improvements which it is only natural to anticipate ; and if they gave us, as we have every reason to believe they would, just the effects represented in these drawings, we should have a result of which Mr. Burges might be proud, and with which England might be satisfied.

The drawing, No. 939, by Mr. Groom, showing the effect of Mr. Penrose's proposed decoration, is also well worthy of careful study. Mr. Penrose's plan is on a much less ambitious scale than Mr. Burges's. He proposes to carry out the colouring of the ceiling in the style of which we have already an example in part of the choir ; he introduces coloured marbles in the attic story ; then, leaving the piers and arches untouched, he comes

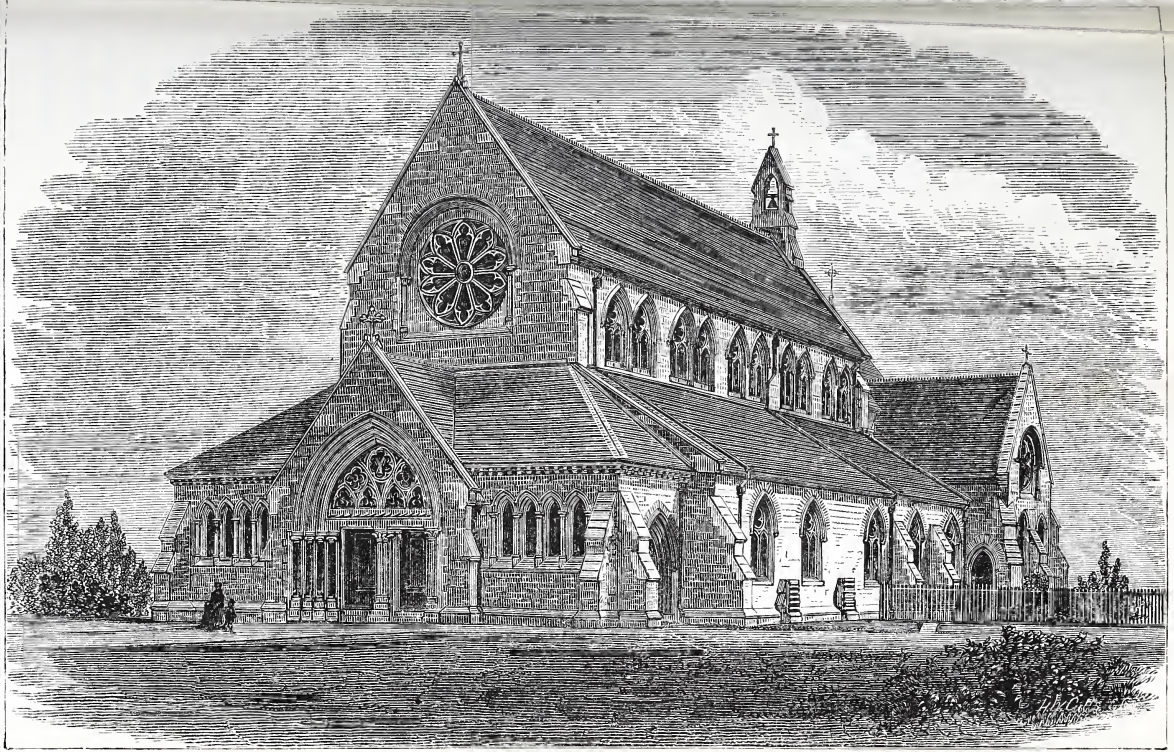
down to the floor and gives us an elaborate pavement of inlaid marbles. We do not much admire the part of the choir ceiling which is already done, and should deprecate its extension over the whole building; and we think that the introduction of elaborate colour into the floor and ceiling, with little or none in the piers and arcades, would hardly produce a satisfactory effect. Still it is very possible that by modifying the design for the ceiling, and by introducing panels of coloured marbles in the piers and arcades, and gilding some of their prominent members, an enrichment of the interior of the building might be effected, which would be a great improvement on its present nakedness, and not unsatisfactory to the eye; though it would fall far short of the artistic interest and decorative splendour of Mr. Burges's bold conception.

All Saints', Reading.

THIS Church, though commenced in 1864, was not completed till 1874, and even now the steeple, which it is proposed to build to the height of 160 feet, is not commenced.

The church comprises an apsidal chancel, 36 ft. by 22 ft. 6 in., of five two-light windows, with glass by Clayton and Bell. North and south of the chancel are gabled transepts, 20 ft. by 18; these have wheel windows in the gables, as well as side windows in their east walls. The nave is 78 ft. long by 23 ft. wide, with arcades of five arches opening to the side aisles of the same length, and 14 ft. wide. The nave has a clerestory with coupled windows and a large wheel window in the west gable. The aisles have side windows. The nave is 52 ft. high to the apex of the roof.

At the west end there is a Galilee porch the whole width of the church, 10 ft. wide, with side doors north and south, and a large shafted double door in the west front, with an enriched tympanum and high gable. The font is at the west end of the nave, with doors on each side entering from the Galilee. The west end is arcaded over the font. The whole of the west end



Architect,] [Mr. St. Aubyn.

All Saints' Church, Reading.

is to be decorated. The font is of alabaster, with green marble shafts, and a lofty cover of oak suspended by a crane from the west wall.

The chancel is raised three steps from the nave, and is fitted with oak stalls. The east end is arcaded, and under the east window is fixed a "Last Supper" in glass mosaic, by Salviati. A fine organ by Willis has been built in the north transept. Attached to the north transept is the vestry. The painted windows, of which there are many, are all by Clayton and Bell. The floors are of encaustic tiles.

The cost of the building has been about £10,000, and it will seat 700.

The Difficulty of Hearing in some Churches.

To the Editor of the CHURCH-BUILDER.

SIR,—I think I can contribute something to the elucidation of this important subject, which was brought forward by "A Sexagenarian" in your April number. I do not intend to enter upon the other topic which he couples with this, not that I think it unimportant, but that it only needs the application of a little common sense to avoid the error of making a Church over dark.

The proposition, "The science of acoustics is still very imperfectly understood," is ambiguous. It is undeniable that acoustics, like other sciences, is very imperfectly understood by those who have never taken any pains to master it. But if any one imagines that the science in question is very imperfectly understood by anybody, this is a great mistake. For the proof of this assertion I need only refer to Professor Tyndall's Lecture on Sound.[1] The Professor does not indeed say much on the subject of hearing in buildings; but he states the laws according to which problems relating to it may be solved. Some of these problems, of course, are complicated, and this is not the place

[1] Longmans, Green, and Co.

for discussing them ; but I think it may be well to show what are the first steps in the application of the laws of sound to the question of hearing in buildings.

A person speaking in the open air will be able to make himself heard at distances varying according to the strength of his lungs, and the distinctness of his pronunciation. When the same person speaks in a building, he may be heard better or he may be heard worse than when speaking in the open air. We have to find out what makes the difference.

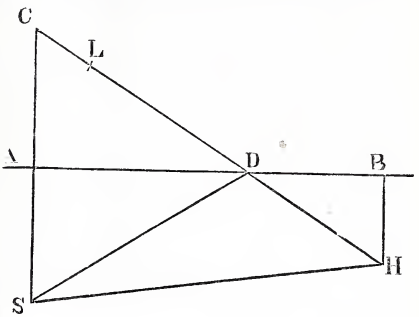
From experiment I conclude that it will be safe to assume that an English speaker utters five syllables in a second of time. It may be well, in general, to speak at a slower rate in public: but we must consider that all syllables do not take equal portions of time. The unaccented syllables in English, which form the majority, especially when words of Latin origin are used, are uttered more rapidly than the accented: and these unaccented syllables are most liable not to be caught by the hearer. Also the time occupied by stops is to be deducted.

It has been ascertained that, at the temperature of 60° Fahrenheit, sound travels 1120 feet in a second: therefore in one fifth of a second sound travels 224 feet. If then a speaker's voice, having been reflected from one of the interior surfaces of a building, reaches the ear by two paths, the path of the reflected wave being 224 feet longer than that of the direct wave, each syllable will, on an average, be heard simultaneously with the echo of the preceding syllable ; and, if the echo be strong enough, hardly anything will be distinguishable except the vowels of the accented syllables.

It will be convenient to have a concise term for the difference in length of the paths of the reflected and direct waves. I propose therefore to call it *the lag of the echo*. It would be well that careful experiments should be made to determine what amount of *lag* is compatible with sufficient distinctness of hearing ; for upon this depend the questions how wide and how high a church may be without occasioning a disturbing echo. I have had no opportunity of making such experiments since my attention was drawn to the subject ; but seeing that, if the lag amounts to 112 feet, half of each syllable will be covered by the echo of the preceding, I expect that the amount that can be

allowed must be a good deal under 100 feet. Let us call this allowable amount L.

How to find the actual amount of lag in any particular building, may easily be shown by means of a geometrical figure. Let AB be the line of a wall or ceiling, S the position of the speaker, and H that of the hearer. Let SA, HB be drawn perpendicular to AB; produce SA to C, making AC equal to SA; join CH, cutting AB in D, and join SD, SH. It is easily seen that CD is equal to SD, and that the angle BDH is equal to the angle ADS, so that SDH is the path of the sound-wave reflected from AB. Also CH is equal to the sum of the lines SD, DH, and therefore represents the distance travelled by the reflected sound. If therefore from HC we cut off HL equal to HS, the remainder LC represents the difference of the paths, or what I have called *the lag of the echo.*



For the benefit of those of your readers who understand algebra, I will give a simple analytical formula for CL. The proof is very easy, and therefore there is the less reason for taking up your space with it. Let AS = a, BH = b, SH = c, LC = l. Then it will be found that

$$l = \sqrt{4ab + c^2} - c.$$

It may be easily seen that, as long as c has any magnitude, l must be smaller than $2\sqrt{ab}$; that is to say, unless the hearer is close to the speaker, the lag of the echo must be less than the double of the mean proportional between the distances of the two persons from the reflecting surface.

It is impossible to lay down any precise rules as to the proportions of churches till the value of L has been ascertained; but from the preceding considerations some general conclusions may be deduced.

The different reflecting surfaces, namely the ceiling, the side

walls, and the end walls, must be considered separately. In an empty unencumbered church there will be a reflection of sound from the floor; but this may be neglected, because under ordinary circumstances neither the speaker nor the hearer will be so much raised above the floor as to render the lag of the echo from it appreciable.

It is only in wide buildings that there can be any disturbing echo from the side walls. In such, if the speaker and hearer are both of them near the same wall, the echo from the opposite wall may interfere with the hearing.

In long churches the reflection of sound from the west wall, which must take place if not prevented by the occurrence of some non-reflecting surface, will interfere with the voice being well heard, not by those who are near the west wall, but by those whose distance from it exceeds $\frac{1}{2}$ L. If at the same time they are so far from the speaker that the intensity of the echo bears any considerable proportion to that of the direct sound, they will be able to distinguish very few words.

No reflection of sound from the east wall of a church can hinder the lessons or sermon being well heard in the nave, except in those rare cases where the pulpit is placed against or near the west wall, facing east, or where the chancel is short and terminates in an apse. In other cases the echo from the east wall must be weak, because the voice is not directed towards it, and the distance from it is much greater than that from the speaker. When the clergy are in the sanctuary, the reflection of sound from the east wall will considerably assist the hearing, unless there are hangings against that wall. The practice of putting hangings in such a situation shows extreme ignorance of the laws of sound.

A high roof is very unfavourable to distinct hearing, of whatever shape it may be; but it will do the least harm when it is high-pitched and open to the ridge; for then the echo can only reach the ear by a double reflection, so that it will be considerably weakened. Unlike the side and end walls, which assist the hearing of those who are favourably situated, a high roof can benefit nobody, as far as concerns hearing, because neither the speaker nor the hearer can be near enough to it for that effect to be produced.

During the period which preceded the revival of mediæval architecture, the designers of the churches which were built here and there aimed at accommodating as many persons as possible within *sight* of the preacher. They had very little notion that the conditions of seeing and hearing are very different, as much so as a telescope differs from an ear-trumpet. Since the Gothic revival began, most Church-architects have recognized the truth that the buildings they design are to be houses of prayer and praise. I sincerely hope that this truth will never be forgotten again; but I do not think that it at all militates with planning churches (even larger ones), so that the lessons and sermon can be heard in them as well in any buildings of the same capacity.

I will only add, that I shall be happy to receive communications from any of my brother Churchmen who are interested in this subject, especially from those who have opportunities of determining by experiment the value of L. The best sort of place for the experiment that I can think of would be a corridor at least 80 feet long, but neither broad nor high, and having an unencumbered reflecting surface at one end. One person should stand at the opposite end and read clearly, while another advances slowly from the reflecting wall till he comes to a spot where the echo makes it difficult to distinguish the words. For the sake of accuracy, the temperature of the place, and the rate of the reader's utterance, should be noted. The last may be determined by observing how many seconds he takes to read the Exhortation at the beginning of Morning and Evening Prayer. At a moderate rate, according to my estimate, it takes just about a minute.

I am, Sir,

Yours truly,

S. S. GREATHEED.

Corringham Rectory,
Stanford-le-Hope, Essex.

A Brick Hamlet Chapel for £120.

To the Editor of the CHURCH BUILDER.

MR. EDITOR,—I rejoice greatly to find that you so much approved of my idea of "a Hamlet Chapel for £100," that you took special steps to call public attention to it. I rejoice because I am convinced that to place such chapels in all outlying hamlets at a distance from their parish church, and serve them regularly by help of earnest efficient episcopally-licenced Lay Readers, will do more than anything else (which it is practicable for us to do), to supply the defects of our evangelizing machinery in the rural parishes, and to win over the agricultural populations to be earnest, intelligent members of the Church of Christ.

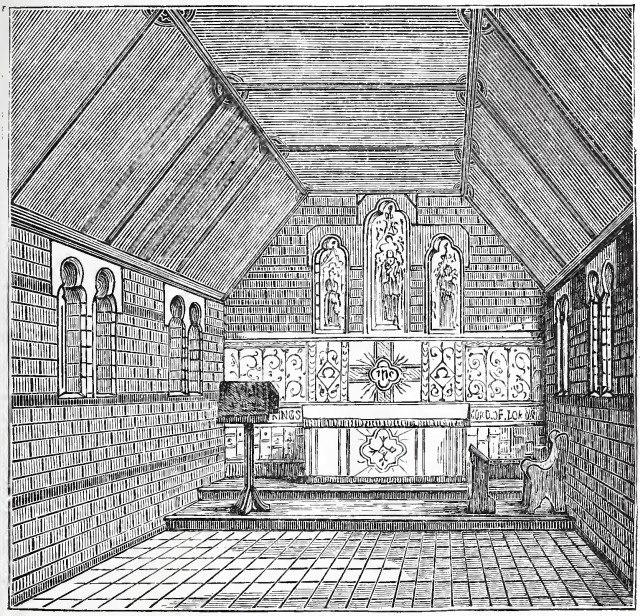
At the end of the Architect's letter who kindly solved for me the problem of a cheap Hamlet Chapel, you would observe that he anticipated objections in some cases to a timber building, and volunteered to give me a further estimate of the cost of a building of the same size and character in brick. I thankfully accepted his offer, and forward you his second letter. I have asked him on this occasion to give a rough interior sketch of the building, which will serve to indicate the internal arrangement and effect, and I hope you will be so good as to engrave it as a companion picture to the exterior view and plan in your last number.—I am, Mr. Editor,

Yours faithfully,

L.

DEAR SIR,—In compliance with your request, I have planned and estimated the cost of a Brick Hamlet Chapel, of the same size as the Timber one I last sent you, i. e. 30 feet by 13 feet. I have of course planned it to be built in the cheapest possible way, consistently with its being fairly substantial. I do not pretend to say that it is monumental in character, but it is amply sufficient to meet your requirement of lasting for a century. You will see by the accompanying

sketch, that the windows are coupled lights with simple trefoiled heads and sills of stone; the brickwork of the walls will show inside and out. The plan is precisely similar to that of the Timber Chapel both in size and arrangements. At a small additional cost, the stove might be placed in a small pit with a grating over it in the passage, and so be out of the way. This sketch also shows part of the fittings, and the capabilities of decent and church-like arrangement and decoration. The



A Brick Mission Chapel, to hold 60 Adults, for £120.

east end may be plastered to the line of the window-sills, and simply decorated with patterns and symbols in colour. Another mode of furnishing the east end would be with hangings; the walls being of red brick, the spaces on each side of the altar would look well if hung with two shades of green serge, in broad stripes, separated and defined by a narrow gold-coloured lace, the centre over the altar would be hung with a piece of red cloth

with appropriate symbols, either embroidered or applied. The ceiling may be sufficiently decorated with lines of Indian red, dividing it into panels, with a little ornament in colour at the intersections.

The cost of erecting such a building, furnished complete (all but hangings or other decorations), under ordinarily favourable conditions as to foundations, cost of labour and materials, would be £125. If this building were erected in a town where a Board of Works might not recognize its comparatively temporary character, and require stouter walls, it would cost about £140.

I am, Sir,

Yours faithfully,

X. Y. Z.

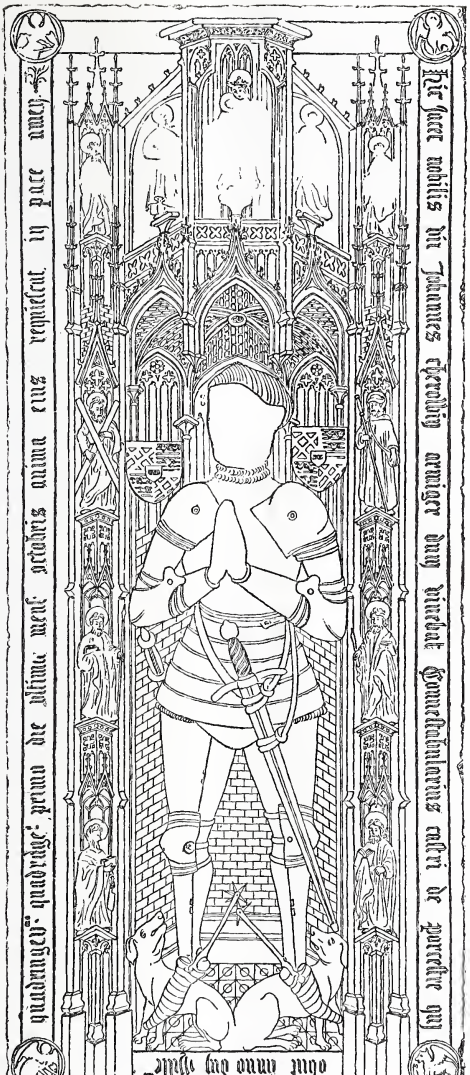
Incised Monumental Stones.

F this interesting and little known class of monuments[1] we have in this number of our Magazine the pleasure of giving two more examples—perhaps the two finest examples which yet remain.

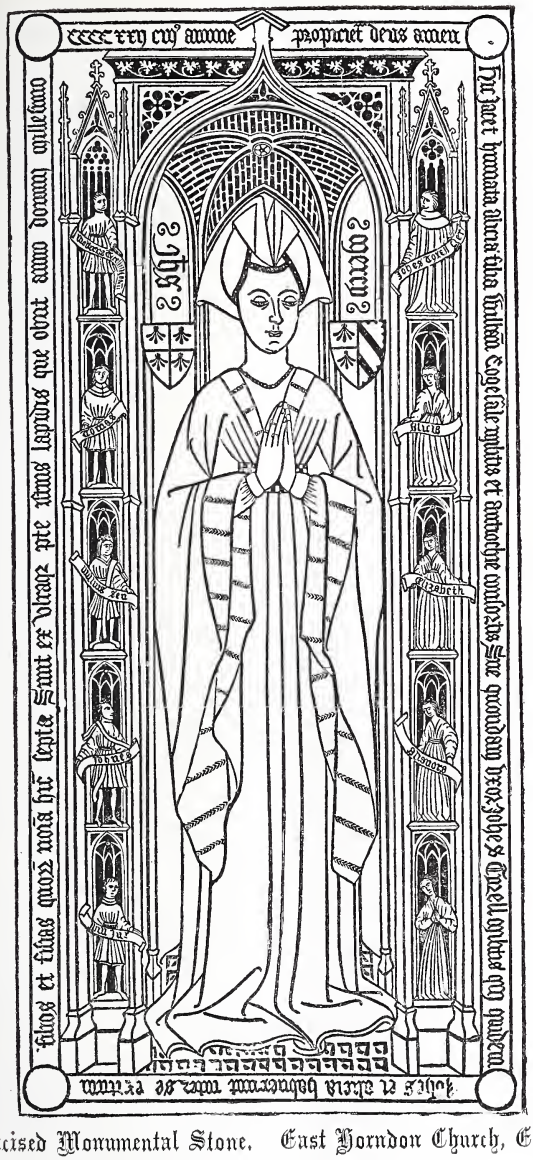
The first is a slab of fine white limestone 8 ft. 2 in. by 3 ft. 5 in., which lies in the chancel pavement of the parish church of Brading in, the Isle of Wight. The parts about the head of the principal figure, and the upper part of the canopy have been much worn by the feet, but the remaining part of the design is in fair preservation. Our engraving is reduced from a careful drawing by the late Mr. Bloxam, for which we are indebted to the courtesy of the Rev. J. Glover, the Vicar of Brading.

The principal figure represents Sir John Cherowin (or Curwen, as the name is now spelled), Constable of Porchester Castle, in the knightly armour of the middle of the fifteenth century. The fashion in which the monumental artists of this date posed their figures is (if we may venture to say so without exciting the anger of the mediævalists) an artistic blunder.

[1] Continued from page 35.


Hic jacet nobilis dñs Johannes Cheverlyn armiger dum vixerat Commendatarius cujus de propicietur ihu
quadringēt quadrage prīmo die ultīmi mēsis octobris animā cujus requiescat in pace amen

Incised Monumental Stone. Brading Church, Isle of Wight.


Hic jacet humata dorata tuba Tullian Cogetale nulata et authethe conchata
Jane quondam uxor Johis Chyell militis qui quidem
Johes et alia habitorum mee se retinm
ecce ecce cui' anime propicietur deus amen
Johes
Mary

Incised Monumental Stone. East Horndon Church, Essex.

The earlier effigies were represented lying on the back, with clasped hands, looking up to heaven in prayer. A kind of canopy was placed above the head, and a dog or lion was represented couchant at the foot. We see this beautiful and touching kind of design best in the fine monuments sculptured in relief which still remain in many of our cathedrals and churches. If the design were incised in brass, or on the stone itself, the same attitude and accessories were correctly represented. But in the incised effigies of this period the artist made his figure stand, in a three-quarter-face attitude, in an elaborate architectural canopied niche, and placed a dog, or as in this case two dogs, not at, but under his feet. It would have been quite as easy to make Sir John stand on the ornamented pavement of his highly enriched niche, with the dogs couchant behind him. Notwithstanding this criticism we admire the general richness of effect produced by the armoured figure and the elaborate tabernacle work of the canopy, and recognize in it one of the finest examples of this class and date of monuments.

The inscription on a marginal label, with evangelistic symbols in the angles, is as follows:—

Hic jacet nobilis vir Johannes Cherowin Armiger dum vivebat Connestabularius Castri de Porcestre, qui
Obiit anno dñi millemo
Quadringentmo quadragemo primo die ultima mens. Octobris. Anima ejus requiescat in pace. Amen.

"Here lies the noble man, John Cherowin, Knight, who while he lived was Constable of Porchester Castle, who died in the year of our Lord, 1441, on the last day of the month of October. Whose soul may it rest in peace. Amen." The arms on the shields seem to be Curwen quartered with De Valence, with the arms of Cornwallis on the shield of pretence.

The second of our engravings is from a monumental slab in the chancel floor of East Horndon Church, Essex. It is copied from a careful and accurate wood-cut [1] in the "Transactions of

[1] Our representation of this Engraving is the more valuable, since the original block, and also all the unsold stock of the Society's Number of the "Transactions" in which it appears, have been unfortunately destroyed by fire.

the Essex Archæological Society," vol. v. p. 294, drawn and engraved by Mr. H. W. Cutts, from whose descriptive paper we borrow the following abbreviated account of the design. The slab is in memory of Alice Lady Tyrell, and bears date A.D. 1422, the inscription being as follows :—

Hic jacet humata Alicia filia Willam Cogesale Militis [et Antiochie consortis sue quondam uxor Johes Tyrell qui quidem Johes et Alicia habuerunt inter se [ ] Filios et filias quorum nomina hic septem sunt ex utraque pte istius lapide que obiit anno domini millesimo cccexxv. cuj. anime propicict Deus. Amen.

"Here lies buried Alicia, daughter of William Coggeshall, Knight, and Antiochia his wife, formerly the wife of John Tyrell, which said John and Alicia had between them [ten] sons and daughters, of whom the names of seven are here on either side of this stone, who died in the year of our Lord, 1425, on whose soul may God have mercy. Amen."

She is represented by a graceful full-length figure draped in a loose robe of the period, confined at the waist by an ornamental belt, and a mitred head-dress, necklace, and rings. She is placed within an ornamental canopy. Filling up the space on each side of the head are the words Jhs Mercy, and two shields with the armorial bearings of the Tyrell and Coggeshall families. The arms on the dexter shield are dimidiated, the ancient mode of impaling arms, the dexter half of one shield being united to the sinister half of the other in one escutcheon. The sculptor of the slab, however, has made a mistake, and has reversed the escutcheon on each side of the figure, and also in the impaled coat he has placed the wife's arms on the dexter, and the husband's on the sinister, which is also an error.

The Antiochia, mentioned as the mother of Lady Tyrell, was grand-daughter of the famous Sir John Hawkwood, one of the most distinguished of the Captains of the free-lances of the 14th Century, and grand-daughter of Aufricia, a natural daughter of Barnabas, Duke of Milan.

On Colour and Decoration.

MR. J. G. CRACE delivered a lecture on this subject, on the 24th of May, to the Artists' Institute; it applied, in detail especially, to domestic work, but Mr. Crace laid down some general principles with which we ought all to be acquainted; and some of his remarks on the use of colour in a domestic room have their value in the study of the decoration of a school-room, a mission chapel, or a church. We shall therefore take leave to transfer some extracts from his lecture to our pages:—

"After briefly explaining the theory of the law of contrast in colouring, Mr. Crace went on to consider the subject of harmony,—that was, he said, how to bring together various colours in such proportions as to produce an agreeable effect. Bright red and bright green, bright blue and bright orange, could not be used together in masses without much modification. He spoke the more earnestly because he believed that it was a popular delusion that these contrasts were quite correct. To combine various modulations of colour, so that they might mingle together and form a harmonious whole, demanded careful study, practice, and taste. It was delightful to find how charmingly the laws of harmony were expressed in the colouring of flowers. Whether it be the rose, with its soft gradations of red; the iris, with its rich modulations of violet; the fuchsia, with its scarlet petals surrounding its purple corolla; the red passion-flower, with its purple and white fringe and blue stamen; the purple pansy, with its bright centre of yellow—all so beautifully modulated by tender streaks of complementary colours, and all having leaves of which the tone was that best suited to the flowers. However violent might be the contrasts of the colouring, there were always certain combinations which perfected the harmony and delighted the eye. The hand of Nature never erred. He could not too strongly urge upon those who sought to improve themselves in decorative art, to study carefully from natural flowers and foliage, both for gracefulness of form and for

harmony and richness of colour. In considering the question of harmony of colour, as applied to decoration, the tertiaries became essentially valuable. They had the same relation to the secondary colours as to shade that the primary colours had to light. Citrine was to dark violet as yellow was to light violet; russet was to dark green as red was to light green; olive was to dark orange as blue was to bright orange. Thus, each of the secondaries was neutralized by that tertiary in which the remaining primary predominated. By a proportionate adjustment of the primaries with the secondaries, or tertiaries, harmony of colour was produced. In decoration, it might be laid down as a principle that one colour should dominate; that this dominant should be a primary or secondary; and that the other colours must be subsidiary to it. In the majority of cases, the most perfect and beautiful harmony was produced by employing neutralized hues of colour for the larger masses, and then giving freshness, cheerfulness, and beauty to the whole by the introduction in small masses of the primary or secondary colours that might form the proper equivalents to the prevailing colour. It should always be remembered that the eye was never satisfied with any arrangement of colour unless all the primaries were present in some shape or other. In carrying out decorations, it would be found that all colours had two kinds of harmony—that of analogy or sympathy, and that of contrast. For instance, they would suppose the walls of a room to be of a soft green colour, and that curtains were required. Two colours were open to them: on the one hand, a rich yellow brown, which was the softer or more sympathetic harmony; on the other hand, a warm morone, which was the harmony of contrast. The principal colourings of a room being decided, the decorator would have to consider how best to relieve with colour his cornice and frieze, the ceilings, and the woodwork. The cornice was a very important feature in a room; it acted as a kind of frame to the walls, between these and the ceiling; but it should always be borne in mind that, except in peculiar cases, it should be made to belong to the walls; and with that view, particular care must be taken in the colouring of it, either by a soft contrast to the wall colour, or by a colour referring to the curtains or other harmonizing hue. There were three masses of colour to be considered in

living-rooms—the walls, the curtains, and the carpets; but it was by no means necessary that these should be all of different colours. Two of them might accord, either the walls and curtains, or the curtains and carpet. If the walls of a room were highly ornamented in colour, either by arabesque painting or otherwise, it was desirable that the curtains be quiet in tone, and not of contrasted colours; also, that the carpet preserved a subdued effect that did not interfere with the decoration of the walls. On the other hand, if the walls of a room were of a quiet tone, or were white and ornamented with gilding, various colours in ornament or flowers might be introduced with propriety in the carpet. When rooms were papered or painted in tints of colour, the combination necessary to carry out a pleasing effect was sufficiently simple and easy; but even in these great care should be taken to have those tints of a soft, agreeable tone. There were greens and greens, buffs and buffs, and greys and greys, in the one case as ugly, raw, discordant, offensive, and displeasing, as in the other they might be soft, harmonious, agreeable, and refreshing to the sight. What could be more incompatible than a crude emerald green? Soften it, however, with a little sienna, or other moderating colour, and make it suitable in depth of tone to the size of the room, and their skill and taste would make it as agreeable as it would be otherwise repulsive. These tinted colours might be made considerably more effective by a harmonious combination with a contrasting tone of colour in the stiles or margins.

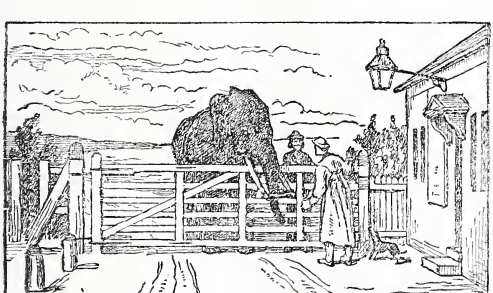
"Considerable discussion had occurred in late years as to the proper background for statues—whether it should be a quiet neutral tone of grey, or a more decided colour, such as morone red. He was strongly in favour of the decided colour. They could not lay down precise laws as to what colours should be brought together; careful modulation would enable an experienced artist to bring *any* colours together. Discord could always be made to modulate if they but knew how to do it. Hitherto he had been considering the principles of contrast and harmony, or their application to simple forms under ordinary circumstances; but in churches, large halls, or public buildings of importance, it was necessary to consider very carefully the peculiar circumstances of each of them before designing the

decorations or arranging the colours. He was not surprised at architects dreading the indiscriminate use of colour in a building on which they had bestowed so much careful study and labour. Judicious and well-designed arrangements of colour should add to the architectural effect. By these the principal constructive features of a building should be emphasised or clearly expressed; and the whole, avoiding confusion, should present a combination and symmetry of form and harmony of colour. As for himself, he abominated whitewash. He saw not the beauty of interior stone walls unrelieved, nor did he see the impropriety of covering these real stone walls with glowing colour. With regard to colour, as employed by the ancients, in Egypt examples of decorative colouring done nearly 3000 years ago were still in fine preservation, and excited the warmest admiration. The interior walls of the temples were often covered with historical representions brought out in colour; the main architectural features were also painted. In the British Museum and at the Crystal Palace might be seen reproductions of some of these well worthy of their attention. The Greeks, he had no doubt, carried the art of coloured decoration to the same perfection as the other arts in which they so excelled. Their descendants showed by their decorative works, executed in a provincial Roman city 1800 years ago, how beautifully the art was still practised in their day. Mr. Crace said their descendants, because it was generally understood that the art works of Rome were carried on by Etruscans and Greeks. The Romans were soldiers. The city of Pompeii, submerged, almost forgotten, during 1800 years, and now brought to light again, showed all the details of Roman life as it existed at that distant period. The walls of the houses and public buildings, though roofless, were still glowing with colours fresh as the day on which the awful calamity overtook the city. It was, indeed, a mine of wealth to the art student. Here he would find wonderful combinations of colour, and the utmost elegance, fancy, and beauty of ornament."

Academy Notes.[1]

A VERY happy idea, worked out with considerable success. The Notes call attention to the more valuable pictures of the Royal Academy Exhibition, and briefly indicate their characteristics. The illustrations (drawn and engraved by the Illustration Company, 210, Strand) are clever sketchy memo-

Rachel and her Flock.
F. Goodall, R.A.



The Disputed Toll.
H. Hardy.

[1] *Academy Notes; with Forty Illustrations of some of the Principal Pictures at Burlington House.* By Henry Blackburn. London: Chatto and Windus, Piccadilly.

randa of the most notable pictures, just such as one would like to be able to pencil in the margin of one's catalogue, if one had time and permission and skill to do it. We give a couple of them as samples, Mr. Goodall's large scriptural picture of "Rachel and her Flock," and a clever *jeu d'esprit* by Mr. Hardy. In this latter subject note how the sketcher has caught the smile on the face of the elephant's keeper, and the long face and aghast attitude of the toll-man, and the grave gentleness of the great animal, and the lithe flexure of his trunk. But seeing that sketching the pictures in the Exhibition is not permitted, out of considerations of copyright, how are these clever sketches obtained? Partly, the exhibitors of the pictures—notably the Academicians—have lent photographs or sent pen-and-ink sketches to the author; partly, a clever sketcher with a good artistic memory has done them from memory. A musician will carry away a piece of music in his memory, why not an artist a picture? This is the first attempt of the kind; we hear that it has already achieved a striking success; we do not doubt that in future years, with the co-operation which the painters are found willing to give, the "Academy Notes" will be still more valuable, and will become as indispensable as a catalogue to the visitors of the Exhibition.

On the Restoration of Monuments.

The Effigy of King John in Worcester Cathedral.

THE earliest sepulchral effigy of an English monarch which we possess, according to Mr. Albert Hartshorne, in a letter to the *Times*, is that of King John in the choir of Worcester Cathedral. It appears to have been translated from its original position between the graves of St. Oswald and St. Wulstan, in the Lady Chapel, in the reign of Henry VII., and placed at that time upon its high altar-tomb. Towards the end of the eighteenth century a question arose whether the fifteenth century monument actually contained the body of the king, and

in order to solve this doubt the tomb was opened, July 17, 1797. The royal remains were found in a slightly disturbed state, but disposed in the coffin and clothed in precisely the same manner as the king is represented in effigy, with the exception of a monk's cowl upon the head, as a passport through the regions of Purgatory, instead of a crown. The agreement in the dress on the body in the coffin with that represented by the figure on the tomb, was very remarkable, and when the late Mr. Charles Stothard made his accurate drawings of the effigy in 1813 he discovered that it had been originally painted to represent the deceased king lying in state, and as he was buried —namely, in a crimson dalmatic lined with green, a yellow tunic, red hose, golden spurs with blue straps, and black shoes. Now, this was a most genuine and interesting monument, and it is somewhat startling, in the face of such reliable evidence as to the proper colours, to find that the whole figure has been lately gilt from head to foot, with the strange addition of a second crown in gilt metal placed over the original carved one, and bearing but a slight resemblance to it. It is not apparent why it was thought desirable to "restore" the effigy in this way, but Mr. Hartshorne suggests, if it is to be restored, that the whole of the gilding, together with the new crown, should be removed from the effigy without delay, and that it should be carefully painted according to the ancient authorities. We should then, at least, have this royal figure in its original colonrs, faithfully representing the king "in his habit as he lived," as he lay in state, and as he still lies in his coffin. In reply to Mr. Hartshorne, Mr. George Buckler writes to the *Times* to defend the way in which the tomb has been restored. He says that Mr. Valentine Green, F.S.A., the author of the "History of Worcester," published in 1797 an account of the discovery of the body of the king. He stated that it was found to have been adjusted in the stone coffin precisely in the same form as the figure on the tomb. The dress of the king was similar to that in which his figure is represented on the tomb, excepting the gloves on its hands and the crown on his head. The body was covered by a robe which was apparently of crimson damask, its colour, however, was so totally discharged from the effect of time that it is but conjecturally it can be said to have been of

any but what has now pervaded the whole object—namely, dusky brown. It appears that Mr. Stothard did not mark on his plate of the effigy where he found any actual colour in 1813 to warrant him in gorgeously colouring a small outline and some details on the same sheet. The colouring of the effigy, Mr. Buckler thinks, may fairly be questioned; for had there been colours on it in 1813 they must have been equally visible to Mr. Green sixteen years earlier. In his history he says:—"Symonds wrote his notes on this church in 1645, in which he further said respecting this tomb that 'the body' (the effigy of the king) 'in the beginning of Queen Elizabeth's time, was gilt.'" Mr. Buckler says that when the tomb was repaired last year the effigy was very carefully cleaned, in order to ascertain whether any portions of the colours represented by Mr. Stothard remained. None, however, could be seen. It was found, however, that the whole of the effigy had been prepared for gilding, and the gold actually remained more or less over the whole figure and in the folds of the robes, confirming Symonds's account of it in 1645. He adds, in conclusion, that the effigy was gilded because it had been gilded before, and the metal crown is laid over the stone crown so as to admit of removal at any time, when it will be found that the previously mutilated stone crown has received no further injury from the addition of a "second crown."

The Chapel at Castle Howard.—Recently the chapel attached to the palatial residence of the Earl of Carlisle, at Castle Howard, was opened for divine service. The event was celebrated with becoming rejoicing, marking, as it does, the consummation of an important work, the execution of which has involved lavish expenditure, and occupied nearly five years.

The chapel at Castle Howard is situated at the north-west extremity of the whole building, and its windows are passed on the right by all proceeding to the principal entrance to the castle. It is not the work of Sir John Vanbrugh, who first planned the castle, but with the remainder of the western wing, including the great gallery, it was designed by Sir George Robinson.

Before the recent works were undertaken, the chapel was simply a fine apartment, about 70 ft. by 24 ft., and 30 ft. high, on the same level as the state-rooms, and with a very handsome screen of Corinthian columns near each end.

The reredos is of marble and alabaster, there being first a plain alabaster wall, against which the altar stands, and above that a composition of five compartments having a pediment supported by pillars of red jasper. The panels are filled with rich red and green marbles, and the centre with a remarkably handsome piece of brownish marble, from the antique collection in the castle.

Above this, four large columns of red Devonshire marble support the main pediment, which reaches to the top of the chapel, and framed in this composition is a very beautiful picture, "The Man of Sorrows," designed and painted for this position. About a third of the main floor is set apart as a "chorus cantorum," and with the sacrarium and the outer compartment, or ante-chapel, is laid with handsome marble pavement, the design based on some examples of the ancient "opus Alexandrinum." The rest of the floor is laid with oak parquetry.

The lower parts of the great pillars (which are of white stone from Hildenly, on the estate) are green and gold, the pedestals being covered with slabs of alabaster.

The whole of the architectural works have been designed by and carried out under the personal direction of Mr. Robert J. Johnson, of Newcastle, architect; principally by the workmen of the estate, under the supervision of Mr. Ware, the clerk of the works.—*The Builder.*

THE WELLINGTON MONUMENT.—The lamented death of Mr. Stevens, the sculptor, who has so long been engaged on this great work, has suggested to many minds the question, In what state is the work left? The *Builder*, in the course of an obituary article, gives a very satisfactory answer to the question:—

"We are enabled to state that the intentions of Mr. Stevens with regard to the completion of his work are so clear and obvious, and the state of it is so perfect, that no one need interfere with it, and therefore no one will be able to filch from the dead the credit of this noble work. The last models required are so complete that nothing need be done with them but to send them to the bronze-foundry with the impress of the master's hand upon them. Nothing then remains to be done but for Mr. Collmann to carry out his contract, and to complete the casting and fixing as soon as possible; and from his long friendship and his veneration for the work of his departed friend, we feel sure every one who knows him will have confidence in his doing so in as conscientious a manner and with as little delay as possible."

DISCOVERY OF EPISCOPAL RINGS AT DURHAM CATHEDRAL.—Two very valuable episcopal rings have been found, but either on account of the disturbances that have taken place, or in consequence of the removal of the slabs, it is difficult to say in whose graves they were. It is believed that they must have belonged to Bishops William de St. Barbara (1152), Hugh Pudsey (1194), or Philip de Pictavia (1208). The tombs of two of the Bishops have been found, together with the coffins, which were cut out of

solid stone, with a rest for the head at the west end. Among the rubbish about the tombs was found, especially in those of Bishops St. Barbara and Pudsey, a quantity of gold, being portions of the vestments in which they were buried. This was found throughout the whole of the coffin, except at the feet. On the right side of both the graves, where the hands would be, were found two very massive gold rings. One of them is very massive, weighing about an ounce. It is plainly set, the stone being a pale-coloured sapphire. The second ring is not so massive as the former, but it is of similar manufacture, the stone being also similar. The remains of a chalice much oxidized, have also been found.

Squints in Arcades.—At Tysoe Church, Warwickshire, and at Kingsthorpe Church, Northampton, between the arches of nave arcades, and just above the caps, are openings looking into the aisles, they are about 3 or 4 in. wide, and 12 or 15 in. high, and on the nave side they are splayed widely in an upward direction, and to one side. The arcades in both instances are Norman. I should be glad if some one would explain their use. I have heard that they were used as windows before glass was much used, but the aisle roofs would cover them in each case, without the roofs were trimmed for them.—E. P.

The new church at Denbigh was opened on Sunday, in the teeth of the Bishop's refusal to consecrate the building on account of the alleged Ritualistic tendencies of the reredos. This step has been taken under the Act 18 and 19 Vict., which empowers a rector to hold service in "any building" in his parish.

All Souls' College, Oxford.—The restoration of the magnificent reredos in the chapel of this college is being continued, and will not be completed for some time. The reredos occupies the whole of the eastern end of the chapel, and about three-fourths of the statuettes and other figures are fixed *in situ*. The other part of the restoration of the building has been completed. The reredos will consist, when completed, of thirty-five statues and nearly 100 statuettes surrounding a sculpture of the Crucifixion, each of the statues standing in an elaborate canopied niche. The tympanum of the reredos contains a group representing the Day of Judgment. The statuettes comprise all the leading characters in Old and New Testament history.

Reviews.

A Christian Painter of the Nineteenth Century, being the Life of Hyppolyte Flandrin. By the Author of "A Dominican Artist," &c. Rivingtons: London, Oxford, and Cambridge.

Many of our readers have no doubt admired the painted decoration which

dorns the interiors of the churches of St. Germain des Prés, St. Vincent de 'aul, and St. Severin, at Paris; and have perhaps not only admired the ery high class of art of the great frescoes which fill their wall-spaces, but ave wondered at the purity and nobleness, and deep religiousness of the genius which here found scope for its expression. The life of their painter, Hyppolyte Flandrin, which lies before us, explains the phenomenon of the exhibition of these high qualities on the walls of the churches of modern Paris.

The life is charmingly unfolded before us, chiefly in a judicious ection of the letters of the subject of it. It gives us a very graphic and very interesting sketch of genius rising out of humble beginnings, struggling with patient heroism against difficulties and privations, bearing disappointments bravely; at last receiving recognition; achieving fame and wealth, and bearing them meekly. The genius accounts for the high artistic qualities of the frescoes of St. Germain des Prés and St. Vincent de Paul; but their purity and religious feeling, we learn from the life, were not a mere trick of art, but a reflection of the artist's character.

Bishop Plantier, of Nîmes, speaks of him as man and artist in words which seem to render anything further superfluous:—"Painting," he says, "was no mere profession in Flandrin's eyes, but a ministry, for the functions of which he prepared himself as an evangelist going forth to teach. Long since I remember discussing his future works with him, when he had been asked to decorate the Cathedral at Strasbourg, and the thing which struck me most was the religious awe with which he contemplated his task, and the earnest solicitude with which he collected the materials necessary to guide him. The bare idea of any voluntary shortcoming or negligence revolted not merely his artistic feelings, but his faith as a Christian. I shall never forget his saying to me in the most touching manner, 'Providence has constrained me to give myself up rather exclusively to religious art.' It was true. God, who had claimed Overbeck's talents for Himself in Germany, seems in like manner to have claimed Flandrin in France, in order to prove to the nineteenth century, amid the reign of rationalism, that sincere faith and fervent love for the Church are not incompatible with the highest inspiration of art. . . . Heart and intellect combined in him to direct his talent. Too often amongst ourselves the Christianity of art is a mere circumstance, it renders a scene from the Gospel as it would one from Homer, its inspirations are factitious and shallow; but in Hyppolyte the Artist and Christian were absolutely one soul, his compositions and his moral graces sprung from a common source. He himself revered and worshipped that which he invited others to adore, and the saints who became the heroes of his pencil were also the models of his life. . . . He was just as simple in the practice of his religion as in the expression of his faith, and the combination of simplicity and superiority were very striking in him. If, to use a proverbial expression, he possessed *la foi du charbonnier*, he was no less possessed by the highest faith of genius. . . . With all its vigour he combined its most refined delicacy. . . . Look at the 'Procession of Virgins' in our Church of St. Paul; every stroke, their

attitude, the calm purity of glance, the seraphic expression of countenance, the grand severity of drapery, all tell of souls so pure that all about them is spiritualized, so that merely the indispensable material of existence remains. And these pure forms are a correct indication of him who traced them; he too was transparent and clear as crystal."

We strongly recommend the book to our readers.

Church Arrangement and Congregational Worship. By WILLIAM WHITE, F.S.A. London: W. Wells Gardner.

This pamphlet is the first of a series of Lectures which Mr. White purposes successively to issue on the same subject in the following order:—

1. The nature and the need of externals in Public Worship: the Witness of Humanity.
2. The distinctive Divisions of Churches and Chapels: the Witness of Antiquity.
3. The Nave for the Faithful: Congregational worship.
4. The Chancel for the Singers: Choral worship.
5. The Sanctuary for the Holy Mysteries: Mystical worship.
6. Symbolism: Æsthetical worship.
7. Cathedral arrangement: the Diocesan Exemplar.
8. Church arrangement and Church Services: the embodiment of Catholic or Dogmatic teaching.

It is an attractive programme, and those who know Mr. White's thoughtfulness and independence of mind as well as his reputation as an architect, will be glad to hear what he has to say on those subjects. We will only quote one sentence from his first page, which will give the key-note to all the subsequent utterances.

"It is now generally recognized that a revival of the 'Beauty of Holiness' is not necessarily inconsistent with a right faith or true devotion, although it may not be wholly free from the dangers incident to the cultivation of an æsthetical religion, unless springing from, or at least accompanied by, a corresponding growth in the religious life."

Hymns Ancient and Modern. Revised and Enlarged Edition. Messrs. Clowes and Sons, Charing Cross, London.

This latest and most beautiful edition of A. & M., its editors tell us, is probably its ultimate form. A contemporary describes it as being a national book; and if to be comprehensive is to be national, no previous collection of sacred song ever so well deserved the appellation. To attempt a minute analysis of the various alterations and improvements, or otherwise, within the limits of this notice, would be impossible. Notably, the book is improved by the addition of upwards of 100 new hymns and the elision of some twenty or thirty old ones. The rearrangement of some of the old tunes has long been wanted, and is now effected; and there are several new tunes to old hymns, and the changes are, in our opinion, not

always or the better; as, for example, in the case of "Onward, Christian Soldiers," the old setting to which had the double merit of being an essentially good tune as well as a popular one. A number of metrical litanies, which were much needed, are among the additions, as also several children's hymns, which are sure to find favour. We cannot too highly commend the practice now adopted, of printing the marks of expression against every hymn; it might, however, we think, have been carried a little further, and given at the head of each tune, its name, metre, composer's name, and idea of the time in which the tune should be sung by metronome marks. Most of this information is certainly to be obtained by referring to the index, but it is inconvenient to be compelled to do that for such frequently required information; and, with the immense circulation the book has, it is a pity to have missed any point which would have added to the general improvement. We are led to desire metronome marks from observing how frequently the singing of a beautiful tune is spoilt by its being taken according to the organist's, or more frequently the choir's own idea as to the time in which it should be sung. Among the new tunes are several by Dr. Dykes, Dr. Stainer, Mr. Arthur Sullivan, and Mr. E. H. Thorne, which are likely to become popular. We shall be glad to see a cheaper musical edition shortly issued, for it is expensive to supply a large choir with a sufficient number of books at their present price, and we fear many churches will be unable to purchase the new and revised edition until this last measure be adopted.

Prayers and Meditations for the Holy Communion. By Josephine Fletcher; with a Preface by C. J. Ellicott, D.D., Lord Bishop of Gloucester. New Edition. Rivingtons: London, Oxford, and Cambridge.

This is a new Edition of a little book which we noticed favourably on its first appearance four years ago; we are glad to find that our verdict has been confirmed by the public; and we have the more confidence in again recommending it to the attention of our readers.

Notes on Building Construction. Arranged to meet the requirements of the Syllabus of the Science and Art Department of the Committee of Council on Education, South Kensington. Part I. First Stage, or Elementary Course. Rivingtons: London, Oxford, and Cambridge, 1875.

This, the first of three progressive Parts on the same subject, though mainly designed to assist those preparing for the South Kensington Examinations, will be found a most useful work to building students generally. The matter (in part compiled from standard authors, such as Gwilt, Pasley, Rankine, and Tredgold) is very clearly and concisely put, and the numerous woodcuts illustrating it are admirable. If the forthcoming Parts are carried out in the same thorough spirit, the work will make a standard Text Book such as every architectural student will do well to possess himself of.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 19th April, 24th May, and 21st June, 1875, Grants of Money amounting to £4615 were made in aid of the following objects, viz.:—

Building New Churches at Awbridge, Michelmarsh, Hants; Chelsea, St John; Cook Hill, Redditch; Holborn, St. John; Hornsey, Middlesex; Leeds, St. Edmund; Leeds, St. Alban; Luton High Town, Beds; Maidstone, St. Michael; Peckham, St. Jude; Polegate, Hailsham, Sussex; Pontaber-Bargoed, Glamorgan; and Purston, Pontefract.

Rebuilding the Churches at Binton, Stratford-on-Avon; Colchester, St. Nicholas; Dorchester, Holy Trinity; Hyssington, Montgomery; Laxton, Howden; Llandegveth, Caerleon; Pengoes, Montgomery; Rhoscolyn, Holyhead; Sandhutton, Thirsk; Stainton Great, Stockton-on-Tees; Swalecliffe, Canterbury; Ulrome, Hull; and Wickford, Chelmsford.

Enlarging or otherwise increasing the accommodation in the Churches at Aston Blank, Northleach; Babcary, Somerset; Bedwas, Monmouth; Bledlow, Tring, Herts; Bucknall, Horncastle; Caddington, Luton, Beds; Carleton Rode, Attleborough; Cranbrook, Kent; Docking, Lynn, Norfolk; Edworth, Baldock; Eltesley, Caxton, Cambridge; Felixstowe, Ipswich; Ford, Shrewsbury; Glen Magna, Leicester; Hambledon, Horndean; Hinckley, Leicester; Hutton Cranswick, Driffield; Milton Lilburne, Pewsey; Mitcham, Surrey; Mount Bures, Colchester; Netteswell, Harlow; Paddock Wood, Staplehurst; Pembury, Tenby; Putley, Ledbury; River, Dover; Riding Mill, Newcastle; Rodmersham, Sittingbourne; Sandhurst, Kent; Skirbeck, Boston; Stadhampton, Wallingford; Stanley, Derby; Thorpe-le-Soken, Colchester; Tranmere, St. Catherine, Birkenhead; Upchurch, Sittingbourne; Warmington, Oundle; Whitstable, Kent; and Witham Friary, Bath. Under very urgent circumstances the Grants were increased to the following places, viz.:—Glen Magna, Leicester; Isfield, Sussex; Llanlleonvel, Brecon; Poling, Arundel; Stogumber, Somerset; and Stoke Newington, All Saints.

Grants of Money were made from the School Church and Mission House Fund towards building School Churches, &c., at Brighton, St. Mary; Cross Heath, Wolstanton, Stafford; Forebridge, Stafford; Greasley, Nottingham; Rhosddu, Wrexham; Skirbeck, Boston; Temple Cowley, Oxford; and Vinchley, St. Ouen, Jersey. The Trust of the sum of £1000 was accepted as a Repair Fund for the New Church of St. James, Mossley Hill, Lancashire.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

Mar. 31	North Malling ..... *A*	£2	12	0

York.

Mar. 24	Thorp Arch ..... *S*	2	0	0

London.

Apr. 15	Newington, St. Mary *O*	15	7	9

Durham.

April 2	South Shields, St. Mary's ..... *S*	2	17	10
June 11	Haughton..... *S*	2	2	4
15	Spital..... *A*	1	9	6

Winchester.

May 18	Hyde ..... *O*	1	1	5
22	Millbrook..... *A*	7	2	6
28	Weybridge ..... *S*	21	18	0
	,, St. Michael *S*	5	3	2

Bangor.

(*No remittance.*)

Bath and Wells.

Mar. 31	Bath and Wells ..... *A*	114	2	0
June 22	Martock ..... *S*	4	17	9

Carlisle.

(*No remittance.*)

Chester.

Mar. 31	Bebington ..... *A*	27	15	0

Chichester.

June 9	Barcombe (Special Fund) ..... *S*	3	15	0

Ely.

(*No remittance.*)

Exeter.

April 20	Withecombe ..... *S*	£5	3	0
22	St. Tudy ..... *S*	1	3	10
June 9	Woolborough, St. Mary's ..... *O*	2	7	10
	Newton Abbot ..... *O*	1	13	6

Gloucester and Bristol.

Mar. 31	Bristol ..... *A*	3	0	0
April 1	Bristol ..... *A*	6	0	0
6	Fishponds ..... *A*	3	9	5
20	Apsley Road, St. John's, Clifton ... *O*	3	9	9

Hereford.

(*No remittance.*)

Lichfield.

April 26	Edgmond ..... *O*	5	0	0
May 12	Crich ..... *S*	4	1	8

Lincoln.

April 30	Wispington ..... *O*	1	0	0
May 7	Timberland..... *O*	0	15	0
11	Thorpe-on-the-Hill *O*	1	11	3
20	North Cockerington *S*	1	0	0
27	Wrangle ..... *S*	1	10	5
June 1	Langar ..... *S*	2	1	4
	Barnston ..... *S*	0	8	10
3	Stroxton ..... *S*	9	4	7
15	Grasby ..... *O*	0	14	3
	Eakring..... *S*	1	2	4
16	Swaton ..... *S*	2	1	8
	Spanby ..... *S*	0	2	10

Llandaff.

Mar. 20	Cardiff, St. Andrew's *S*	8	15	6
April 10	Mountain Ash..... *S*	4	0	0
	Nolton Chapel..... *S*	0	16	9

Manchester.

(*No remittance.*)

Norwich.

April 23	Rushmere, St. Andrew's ..... *S*	4	8	9
May 21	Norwich ..... *A*	24	17	10
22	Ipswich, St. Mary-le-Tower ..... *O*	4	15	8

Oxford.

April	27	Wing .....*S*	£2	3 3
	29	Old Windsor .....*O*	2	9 4

Peterborough.

April	6	Waltham .....*O*	3	11 0
	10	Cole Orton .....*O*	2	0 0

Ripon.

May	5	Hawes .....*O*	1	10 0
June	10	Hoyland Swaine .....*O*	1	0 0
	15	Leeds, St. Mary .....*S*	0	14 2

Rochester.

April	6	Pebmarsh .....*S*	1	10 0
June	1	Totteridge.....*S*	1	13 7
	7	Hockerill, All Saints *O*	5	0 0

Salisbury.

Mar.	20	Salisbury Diocesan *A*	£94	14 9

St. Asaph.

April	24	Oswestry .....*S*	6	6 6

St. David's.

April	28	Brecon .....*S*	4	12 0
June	3	Mothvey .....*S*	1	17 0

Worcester.

April	28	Birmingham, St. Saviour .....*S*	5	13 5
May	28	Kineton .....*O*	9	12 0

Sodor and Man.

(*No remittance.*)

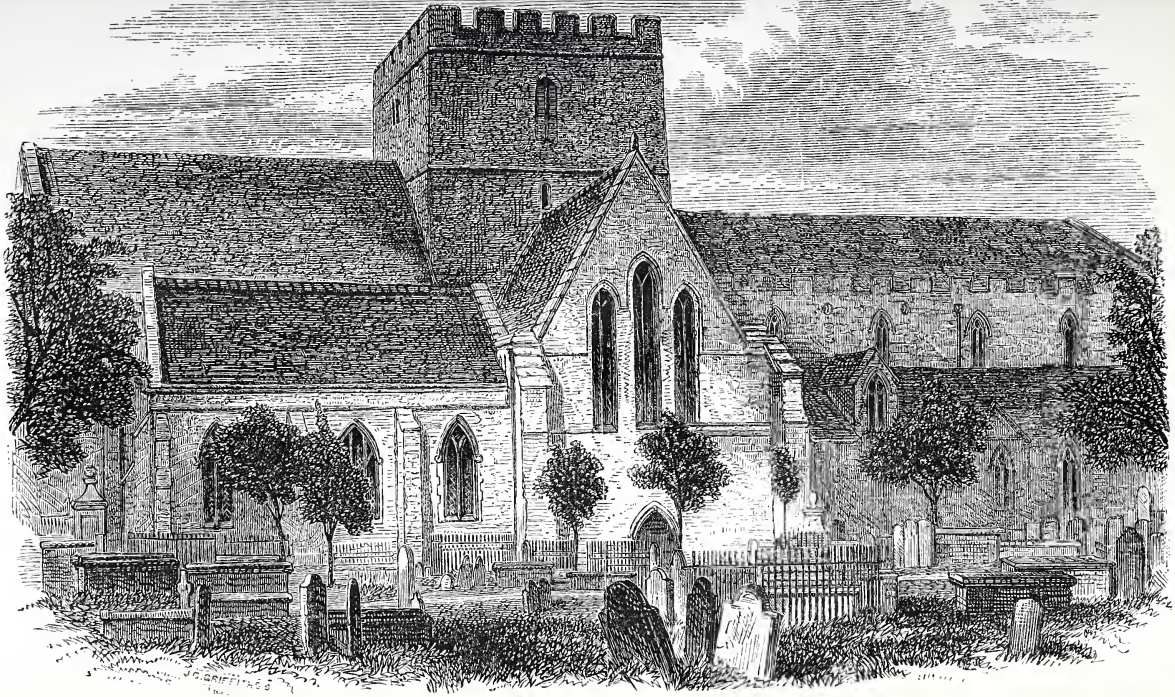
The Church-Builder.

No. LVI.

Restoration of the Priory Church, Brecon.

THE history of this remarkable church carries us back to the days of the Norman invasion when Bernard de Newmarch, a kinsman of the Conqueror, established himself in the lordship or principality of Brecon. He was the founder of a priory there, which was placed in subjection to the King's Abbey at Battle. No part of the existing church can be traced to that time, but Bernard's church, as in like cases, undoubtedly occupied the site of part, at least, of the present building. On the death of Bernard de Newmarch, the lordship of Brecon, and the protectorate of its priory, passed on to Miles Fitzwalter, Constable of England, and from his family to that of Philip de Breos. At this time the priory, as might be expected from the dignity of its guardians, held high rank. It possessed not only the "vast citie" of Caer, but the advowsons and tithes of ten parishes, and many estates, mills, tolls, and immunities, and was regarded besides with that affection which these Mediæval warriors so often entertained for particular churches. William de Breos, although not a model man in some respects, is found in his will giving his body to it, and charging all who owed him love and fidelity to cherish and maintain the church. His son was Giles, Bishop of Hereford, who is (erroneously) supposed to have erected the tower of Brecon. The lordship was subsequently conferred on Humphrey de Bohun, in whose family it continued until it became vested

through marriage in the Duke of Hereford, afterwards Henry IV. Subsequently it passed to the Duke of Buckingham, who was executed by Richard III., and as his son was executed in the reign of Henry VIII., the lordship again reverted to the Crown. On the dissolution of the monasteries the priory lands became vested in Sir John Price, from whom they descended to the present owners. It will thus be seen that this church is connected with some of the most renowned names in English history. "With the fall of the Buckinghams, followed by the dissolution, the former magnificence passed away, and a dark period ensued. The Earls of Hereford, Constables of England, were succeeded by the mercers, the glovers, the corvizors, the weavers, the tuckers, and the tailors, as persons of most note in the reformed parish church—honest burgesses of Brecon, many of ancient lineage, inscribing their trade and the badges of it on their tombstones, along with their shields of arms of many quarterings—frequenting the old church when alive, and leaving their bodies to her after their death, their families decently covering them with unpretending, but highly interesting, and often times very beautiful, inscribed slabs." It has been remarked by Mr. J. O. Westwood that the use of crosses in relief is carried in Brecon to an unusually late date. Up to the middle of the 15th century the lettering is sparse and frequently altogether wanting—from 1550 the letters, yet in relief, increase, together with coats of arms and trade emblems, in conjunction with crosses, the latter gradually getting more and more degraded. The latest cross has the date of 1602. A little later and the trade marks disappear, and the church seems almost abandoned to ruin. Mr. Theo. Jones tells us, vol. ii. p. 15, "there were five guilds, the weavers, tuckers, tailors, corvizors or shoemakers, and glovers or skinners, who met in their respective chapels in St. John's and St. Mary's. The corvizors had a chapel in both churches, that in the Priory on the left hand as you enter from the western door, and was possessed by them jointly with the tailors. The weavers and tuckers used the chapel on the right. The skinners had no chapel, but held their 'halls,' as they called them, under a thorn-tree in the churchyard. It also appears that the corvizors, or shoemakers, had annually to provide twelve torches to be carried in procession,



Priory Church. Brecon.

on Ascension and Corpus Christi Days, by so many apprentices. And they were to finish, according to their ability, the cloister 'in the churchyard of the Holie Rode is church.' * * * Stevens, in his addition to Dugdale's Monasticon (1723), says St. John the Evangelist's Priory of Benedictins, in the town of Brecknock, in the county of the same name, in Wales, stands adjoining the now parish church of St. John Evangelist (which was formerly the church of the monastery as well as the parish church); for its greatness and enclosures of strong embattled walls looks more like a town than a private house, as it now is, having three gates for entrance into the outward courts. It was originally a monastery of Benedictins, but at the dissolution of those religious societies, given by King Henry VIII to the great Welsh antiquary, Sir John Price, and now in possession of Jeffrey Jeffreys, Esq., late burgess of Parliament for the borough of Brecknock; he adds, Wm. Wellfield, prior of Brecknock, was chosen abbot of Battle Abbey, 25th September, 1503, and Robert Halden continued prior to the Dissolution; and further adds, Mr. Willis informs us that the Priory Church of Brecknock with its cloisters is still standing, and is one of the best and noblest churches in Wales." Although in time the interest of the burgesses in the church declined, and the condition of the building became like that of many others in England and Wales, still the massive style of construction, and the character of the design, happily prevented time and neglect from producing consequences as irremediable as elsewhere, so that when Sir Gilbert Scott first reported on the condition of the church in 1860, he was able to say that after all there were no very formidable constructive repairs to undertake.

The present church was built in 1220 or 1230. Sir Gilbert Scott thus describes how it then must have stood and also what was added in the 14th century:—"The eastern portions, including the chancel, the transept, and the central tower, are (some subsequent alterations excepted) of one date, and the result of one effort. They are of the Earlier style of Pointed architecture, but in its more advanced form, dating, perhaps, from 1220 to 1230. The chancel, which is of four bays in length, is a noble specimen of the style of the period. It was intended to be vaulted, but it is probable that this part of its design was never

carried out beyond the erection of the vaulting-shafts and springers. The side bays contained fine triplets, and the east end a window of five lancet-lights, all remarkable for their great internal depth. The first bay on either side contained richly moulded openings into the side chapels, and the remains have recently been discovered of the sedilia and triple piscina, all on rather a large scale. On either side of the chancel have been two small chapels, vaulted—or intended to be so—like the chancel, opening into each transept. These have in each case been altered. Those on the north, were, during the fourteenth century, thrown together and lengthened, so as to form one large chapel, greatly to the detriment of the design, while on the other side one chapel has disappeared, and the other has been in some degree altered and a vestry added (of rather an early date) against its eastern end. The nave, with its aisles, is of the fourteenth century, and is simple and dignified in its character, while the massive tower rising in the midst assumes on a grander scale the same stern and fortress-like aspect which characterizes the smaller towers throughout South Wales. It was probably about this time [the thirteenth century] that the monks themselves, aided by their favouring patrons, determined on remodelling the church; and the nave was probably altered into its present form, the tower erected, and the chancel and transepts completed in the order so admirably described by Mr. Freeman, the nave being afterwards again altered in style. It has now been clearly proved that Giles de Breos, Bishop of Hereford, did not—as was formerly supposed—build the tower of Hereford Cathedral; and seeing that he was Lord of Brecon, and that the chancel and tower of St. John's were built about this time, it seems not unlikely that the tower in the hands of his effigy in Hereford Cathedral refers to St. John's Church at Brecon. This was the Early English period, and these were the days of the glory of the noble church, constituting its second and grandest period. At this time the nave was doubtless separated from the choir by a heavy rood-loft, from which, as from the choir below, the praise of God ascended daily, almost hourly, and the doors were continually open for the devout burgesses and followers of the lordly patron. It is the work of this period which makes the church chiefly remarkable. Many

others far surpass it in the styles of earlier and of later date; but the simplicity and beauty of the Early English is scarcely equalled elsewhere." The nave was either rebuilt or transformed in the time of the Bohuns, and this period is known as "the Middle Pointed or Decorated;" certainly at this period "the nave was lengthened westwards and the chancel chapels re-shaped and completed. With the decline of the De Bohuns the palmy days of the Priory Church expired. The different lords of Brecon, until the title passed from the Bohuns, were liberal patrons of the Priory Church. As in other places, there were many alterations in the plan, but there continued throughout a wonderful unity in the treatment. Both in the interior and exterior there is found a severity of design and as stern an avoidance of mere ornamental features as if the church formed part and parcel of a military keep, but "stern and massive as is the external form," says Sir Gilbert Scott, "and moderate as is the amount even of internal ornament, the quality of the architecture is as good, as well studied, and as refined as could be found in any building of its period in this or perhaps any other country." Even if the cathedrals are included, Brecon Priory, if we consider its style and magnitude, holds at least the third place among the ecclesiastical buildings of Wales.

In 1853 the Cambrian Archæological Association visited Brecon, and Mr. Freeman read an admirable paper on this subject. From it we make the following extract:—"I know of no English town of the same size which presents greater attraction to the architectural inquirer than this of Brecon. Indeed there are few cities which would not find their ecclesiological wealth palpably increased by so splendid an addition as the venerable and massive pile which looks down upon it, as if keeping town and castle alike within its sacred guardianship. The Priory Church of Brecon is, I imagine, unquestionably the third church in Wales, and it may even put some claim to be considered as the second. I speak of churches still perfect and used as such, so as to exclude from competition, ruins like Llanthony and Tintern, the latter of which can hardly be regarded as a Welsh building. The two North Welsh cathedrals I have never seen; but I suppose that neither of them can be compared to it for a moment. St.

David's, of course, stands altogether unrivalled; but the claims of the other southern cathedral to the second place may possibly be called in question by the church of which we are now speaking. Brecon indeed has nothing to set against the wonderful union of majesty and loveliness presented by the nave and west front of Llandaff. It has indeed no west front at all, and a nave which is internally very inferior to its own eastern portions, but Brecon forms a perfect and harmonious whole, with an outline surpassed by few churches, great or small, while the beauty of Llandaff is entirely that of individual portions—to picturesqueness of outline or justness of proportion it can put forward no claim whatever. Did the town of Brecon possess only this one magnificent object, it would be enough to give it a high architectural place among towns of its own class, one which, within the Principality, Haverfordwest alone could venture, and that but feebly, to contest; but it contains other churches also, which, immeasurably inferior as they are to the Priory, would alone set it above most Welsh towns. The choir of Christ College is a noble fragment, and even St. Mary is far from devoid of merit in itself, and reveals an architectural history of the most singular kind. May the day be far distant when it is called upon to yield to any modern erection, least of all to a mass of misapplied frippery, alien alike to every feeling of general architectural propriety, and of the peculiar associations of the district. The great glory of Brecon, the Priory Church, the building which gives Brecon its chief place among our archæological towns, is the noblest of a class of which a good many instances occur in Wales. The class I mean is one of massive cruciform churches with central towers, whose high roof and gables invariably present a picturesque external outline, but which are almost lacking in external ornament, whatever they have bestowed on them in that way being reserved for the interior. I know of no building which more perfectly carries out its own leading idea than the church which we are now considering. This leading idea is that of simple bulk. Brecon Priory impresses us more strongly with the idea of general magnitude than many buildings of much greater positive dimensions. This is perhaps partly occasioned by its extreme simplicity of composition. It consists throughout of a few bold

members, and everywhere rejects anything like complication of design or ornament. It thus loses somewhat in strictly artistic merit, but it gains immeasurably in the power of setting forth its own animating notion. This leading idea of bulk displays itself in almost contradictory ways. The breadth of the building is unusual, and in a cruciform church necessarily strikes the beholder from every point of view. Now, nothing is generally more fatal to the effect of height than excess of breadth, yet the church is far from appearing low; a lofty clerestory, crowned with a roof of tolerably high pitch, is an arrangement which effectually excludes any deficiency in this respect. In a longer building this might not have been the case, but this church is just long enough for the dimension of length to take its share in the general expression of bulk, without at all diminishing the predominance of other dimensions. Within, the enormous piers of the nave, their broad arches and simple clerestory, though very inferior as a work of art, carry out the general idea far better than would have been done by adopting the elaborate composition of Llanthony and St. David's. In the presbytery, with greater richness of detail, the composition is hardly less simple. A triplet in each bay, with a vault which has never been finished, constitute the whole design. Brecon Priory is one of the churches which intermingle the distinguishing features of the Minster and of the Parish Church. Some intermingling of the latter character was necessary to carry out its peculiar character in its fulness. Brecon at the expense of a certain rudeness and want of a purely artistic beauty, acquires an air of dignity peculiarly its own." Mr. Freeman then proceeds to make interesting remarks in detail, on the presbytery, lantern, and transepts, chapels, the nave, the tower, ecclesiology, and conventual buildings. On "The Tower" Mr. Freeman writes:—"The enormously massive central tower is one of the most striking and characteristic features of the building, and one in which it is most distinctly felt that Brecon is but a magnified Llanbadarn. Its lower portions, as we have seen, are Early English; but the greater portions of the mass which rises above the roof of the church is decorated with Perpendicular alterations. A distinctly decorated string cuts through the original extremely high pitched roof-line of the presbytery, showing that the latter

must have been much lowered, probably to about its presen height, during the decorated reconstruction. The windows o all sides but the east are portions of the decorated ones, muti lated, or built up again when the present battlement was added the eastern one is an entirely debased insertion. The whol tower is singularly plain, but so much the grander for its plain ness. The square turret at the north-west angle adds much t its effect." And at a later date, 1856, Mr. Freeman remarks :— "As it is, Brecon is indisputably the third church not in a stat of ruin to be found in the Principality. It comes beyond al competition next after the two southern cathedrals; it migh possibly venture even to dispute the second place with Llandaff With nothing to compare with the individual splendours o that building—with absolutely no west front and a very inferio nave—Brecon is a grand and perfect whole, which Llandaff is not. Its external idea is that of pure bulk, and no building ever better expressed it. Its outline, as a matter of picturesque effect, is inimitable, but there is little external detail. This, however, is amply made up within by the splendours o its magnificent presbytery — one of the choicest examples of Early English style, on a scale intermediate between the sublime majesty of Ely and the diminutive elegance of Skelton."

The restoration which has been in hand two years, under the direction of Sir G. G. Scott, was completed, and the church was reopened last May. The result is, we believe, entirely satisfactory, with the exception of one point—the amount of the subscriptions does not quite equal the cost of the work. The church is one of such exceptional interest and importance that its restorers may fairly appeal for their assistance to all who would have our great national monuments preserved. The Vicar of Brecon, the Rev. H. Williams, is the Secretary of the Restoration Committee, to whom subscriptions should be sent.

The Difficulty of Hearing in some Churches.

To the Editor of the CHURCH BUILDER.

SIR,—In my former letter I treated of church acoustics, taking churches according to their simplest form, as consisting of four walls and a roof. But it is advisable to consider them as they are ordinarily built, when not very small. Next to the walls and the roof the most conspicuous features in a church built according to traditional ideas are the arcades and piers. It is well known that these features are derived from the Roman basilicas, which were courts of judicature before they were transferred to Christian worship. Another class of buildings in which rows of pillars were a conspicuous feature consists of the Greek and Roman temples, the difference being that in this case the pillars were outside instead of inside. If we pass to the Druidical circles of Stonehenge and Abury, the like of which are found in countries earlier inhabited,[1] and which were in all probability at the same time places of religious worship and of judicature, we find rows or circles of rude pillars alone, without any enclosed building. These circles are analogous to the two groups of twelve stones mentioned in the fourth chapter of the Book of Joshua, as having been set up for memorials; for they would doubtless be erected in some regular figure, probably a circle or a square. These memorials lead our thoughts to one still earlier, the stone which was set up for a pillar in the first "House of God" of which we have any record. We may compare also Isa. xix. 19; Gal. ii. 9; 1 Tim. iii. 15; Rev. iii. 12. These considerations serve to show that, in a historical and symbolical view, the piers of a church are the most important part of it.

I have been led to write this, because some persons, in their anxiety that the whole congregation should see and hear well, have recommended leaving the arcades out altogether; and there have been instances of some of the piers of old churches having been cut away, and slender iron props substituted. It

[1] Knight's "Old England," vol i. p. 6.

is desirable to inquire how far piers really interfere with hearing. They certainly interfere a good deal with the *view* of the preacher, especially the piers on the same side of the church with the pulpit. But they do not interfere with hearing to the same extent, because sound can travel round corners, though it is weakened in doing so. It is, I believe, generally recognized by church architects of the present day that it is best to make the aisles of a church narrow in comparison with the nave, so as to be little more than passages. When there are two aisles, they may be of unequal width, and the pulpit be placed opposite to the wider.

But though piers intercept some of the sound, there is, or may be, a compensation for this. For the sound which is intercepted by the piers will be reflected either into the nave or into the adjacent aisle, and the piers may be so shaped that this reflection shall be an advantage. Also the piers, whatever their shape, will intercept part of the sound which is reflected from the side wall farthest from the speaker; and, as I showed in my former letter, this wall may, in wide churches, produce a disturbing echo, so that the circumstance of this echo being intercepted will be an advantage.

In a large church it is important that as little as possible of the sound should be wasted, either through being absorbed by a soft material, when its reflection might benefit somebody, or through being reflected in a wrong direction. It will therefore be well to consider somewhat accurately what becomes of the sound that is reflected from the piers. It is convenient to take the case of octagonal piers first. Suppose the pulpit placed in the north-east angle of the nave; then a person standing in it will see three sides of an octagonal pier on the south of the nave, and little or nothing of any other side. The preacher's voice will therefore strike these three sides. If we bear in mind that the angles of incidence and reflection are equal, as in the case of light, it will be seen that the sound which falls upon the north side of the pier will be reflected into the nave in a north-westerly direction; that which falls upon the east side will be reflected into the aisle, towards the south-east; while that which falls upon the side facing the preacher will be sent back towards him, or nearly so. Now this is the direction in which the

reflected wave is of least use, because it will only reach those persons who are well placed for hearing, independently of reflected sound.

The effect of *circular* piers will be similar to that of octagonal, except that the sound, instead of being sent in three definite directions, will be more dispersed. To estimate the effect of the *clustered* piers which are commonly found in large churches of the fully developed Pointed styles, placed lozenge-wise with respect to the line of the nave, we need only suppose the faces of the octagon looking towards the cardinal points to be diminished indefinitely, and the other alternate faces increased. It follows that nearly all the sound reflected from piers of this kind is sent where it is not wanted.

There is one other shape which sometimes occurs in ancient churches, namely, the *square*. The effect of this may be inferred from what has been said of the octagon; and it will be seen that this shape is the best possible for sound, since none of it will be reflected otherwise than usefully.

We shall not come to any different conclusion, if we take into account the piers on the same side with the pulpit. The southern faces of octagonal piers will reflect the sound just as a plain wall would, nearly westward; the eastern faces will reflect whatever sound reaches them back under the arch; but the south-eastern faces will reflect the sound straight across the church, which is only a little better than the effect of the corresponding faces on the opposite side.

I had thought of adding some remarks on artificial contrivances for assisting hearing, in short, sound-boards; but I think you will prefer my leaving this branch of the subject for the January Number.

Yours truly,

S. S. GREATHEED.

St. George's Church, Walsall.

THE erection of the new Church of St. George's, Walsall, is one of the fruits of a scheme long entertained for the breaking up of the large mother parish of 18,000 souls into manageable districts of 4000 souls. The first step towards the realization of this scheme was the building of the Church of SS. Michael and All Angels, Caldmore, and the assignment of a district under the care of the Rev. J. F. Laing. Then St. Paul's Church, formerly the property of the governors of Queen Mary's Grammar School, was acquired by purchase on the school being placed under a new scheme, and on Wednesday night the Rev. E. M. Fitzgerald was instituted to the cure of souls in the assigned district. At about the same time that St. Paul's was purchased the first contributions for St. George's were solicited by the Rev. W. Allen, who from that day on to the present time has never relaxed his efforts to carry out the project successfully, and he has the satisfaction of knowing that his labours have not been in vain. It is intended that a district containing 4000 inhabitants shall be assigned when an endowment can be obtained from the Ecclesiastical Commissioners, but until then the church and district will be served by a curate or curates licensed to the parish church.

The building, of which we give an engraving, is designed in the Early Decorated style. It is arranged to accommodate 677 adults, and consists of a nave, with clerestory, 98 ft. 9 in. long, 54 ft. high to the apex, and 29 ft. 6 in. wide, divided by five arches into aisles, each 9 ft. 3 in. wide, making the total internal width 53 ft. The chancel is $40\frac{1}{2}$ feet long and 20 ft. wide, with an organ chamber on the south side divided from the chancel by a carved stone screen, and vestries on the north side. When the design is completed entrance will be obtained by a doorway and porch on the south side of the nave, and an entrance and porch, surmounted by a tower and spire, 165 ft. high, on the north side; but the erection of the north porch,

St. George's Church, Walsall.

tower, and spire is, for the present, deferred owing to want of funds. The exterior is built in coursed rubble work, with local limestone, with facings of Codsall and Penkridge stone. The interior faces of the walls are of local bricks, banded into the stone and plastered, with the exception of the plinths and a few bands of bricks, about a foot wide, which are of pressed bricks, neatly pointed, as are also the relieving arches over the arcades, windows, &c. The internal facings are executed in Bath stone, except the piers to the arcade arches, which are of York stone, the capitals being beautifully carved. The floor is paved with encaustic tiles, excepting beneath the seats, which is wood. The roofs are of pitch pine, that of the nave being open timbered, and that of the chancel boarded and painted. The whole is covered with red Broomhall tiles. The windows are glazed with cathedral glass. The fine general effect of the interior of the building is enhanced by the floor rising gradually from the western doors to the chancel. The internal fittings are all open benches of pitch pine, as is the pulpit, standing upon a basement of stone. The communion table is of oak. The cost, exclusive of the tower and spire, and exclusive also of the site, which was given by Lord Hatherton, is upwards of £7000.

On the Coloured Decoration of Churches.

WE have often taken occasion to express an opinion that the next generation will see a general decoration and refurnishing of the interiors of our churches, and from time to time we have directed the attention of our readers to anything which might aid them in educating their knowledge and taste on the subject. We now ask their attention to a paper on the subject read by Mr. Pullan at the last meeting of the Architectural Association. Mr. Pullan is a practical artist, who has bestowed many years and much pains on the study of the subject, and has proved in his work that he possesses considerable knowledge, taste, and skill; his views are therefore worthy of careful consideration. Our limits preclude us from giving the paper *in extenso*, but we have

made such extracts as seem specially likely to be interesting and useful to our readers.

At the outset he endeavoured to remove the prejudice which some persons entertain against the use of decoration in churches, on the ground that it hides the material and construction, and is injurious to the effect of the architecture:—

Their naturally severe taste inclined them to regard with distrust a system of polychromy which they thought deteriorated buildings, instead of improving them, by hiding sound materials, and by destroying their form and proportion. This distrust seemed reasonable; yet he would appeal against it to the only two authorities which were available,—nature and art,—to show that from the first colour had been the natural complement of form, and that until comparatively recent times, no building was considered complete unless it was polychromatized. On the day of creation every form—animal, vegetable, or mineral—was adorned with its appropriate colour. Man soon perceived this inseparable connexion of form and colour, and attempted to imitate it in his buildings. Thus decoration became allied to architecture, never to be separated from it until these latter days. That the Assyrians and Egyptians used polychrome there was sufficient evidence in the sculptures of the one and the temples of the other. It might be urged that these were semi-barbarous people, who thus manifested the savage taste for gaudy colours; but the same could not be said of the refined Greeks, who, in the best period of art, used positive colours for the decoration of their temples, both internally and externally. That they did so he had had ocular proof, as, when excavating the ruins of the Temple of Minerva, at Priene, he found vermilion and blue, and patterns indicated by brown lines, on the architraves and other members, which had been buried at least 1500 years. The houses of Pompeii, the Baths of Titus, and the painted tombs of the Via Latina showed that the Romans painted at least their interiors. Colouring of the most gorgeous description reigned supreme in the Basilican and Byzantine churches; and if they went into any Mediæval church of importance in any part of Europe that had escaped the destroying hand of the restorer, and scraped off the whitewash of the beautifier, they would find some traces of painting in either fresco or tempera.

Finally, in England, notwithstanding the repression of art in the time of the Commonwealth, all architects of eminence, up to the beginning of the last century, agreed in considering painted decoration essential to the completion of a building; otherwise they would not have had, amongst other things, what were called Sir Christopher Wren's suggestions for the completion of St. Paul's. Thus architecture and painting were from the first intimately connected, and it was reserved for us moderns to separate them,—to pronounce polychrome meretricious, and to rejoice in whitewash.

Another misapprehension which existed was, that decoration was unsuitable to a place of worship. To those who held this view he would say,—Go to the catacombs, the earliest places of Christian worship in existence. Here, at least, was common ground on which all Christians could meet. What did they see around them? Upon the walls and ceilings in some of the chapels in which the faithful assembled were found simple representations of the types and figures of Scripture, and symbols of the faith. They would see nothing that would offend the most tender susceptibilities,—no scenes of martyrdom, no bloodshed, no horrors, but the Good Shepherd feeding His flock by the side of streams, under the shade of trees. They would see the Ark of Noah, an emblem of the spot in which they stood, where the primitive believer was for a time safe from the storm of persecution without. They would see plenty of flowers, fruits, garlands, and other pleasant pictures,—rude in execution, it was true, but touching as evidences of the faith of those who were living in constant expectation of martyrdom; and they would come away, convinced that if such decorations were executed under such solemn circumstances, it would be hypercritical to object to the principle of church decoration in the present day. Detached studies and sketches would never convey a correct idea of the general effect of a decorated building, and many of the prejudices that were still entertained against polychrome would disappear if they had better opportunities of seeing decorated churches in their entirety. He was convinced that many of those who had derived unfavourable opinions of it merely from books or from the imperfect attempts that were to be seen in England, if they were

to visit St. Mark's, at Venice, some fine summer evening when the sun's rays, entering at the west door, reflected from the pavement, lighted up every corner of the building, and brought out the rich tones of the marble column, the elaborate patterns of the soffits, illuming the apostles and prophets in the great dome, and shedding a glory around the Majesty in the apse, revealing the gorgeous colouring in its *tout ensemble*, would be converted from opponents to warm supporters of polychromatic decoration. The principle of the employment of positive colours, was the chief point which he wished to advocate, and which he had endeavoured to show was the prevailing principle of all the best ancient work. He had seized every available opportunity of visiting both ancient and modern examples of polychromes. He had come back convinced that the most effective decoration was that executed in bright colours, —as at St. Sophia, Monreale, Assisi, the Arena Chapel, and the Library at Sienna.

An interesting part of the paper consisted of a brief consideration of the different features of each style, with some practical deductions and remarks on modern decorated churches. In the Basilican churches the pavement formed an important feature. It was generally of *opus Alexandrinum*, a mosaic of geometrical figures composed of serpentine porphyry and palombara, arranged in interlacing circles, encompassing slabs of rich marble and rich pavement, which were to be seen in various churches in Rome. Round the walls of the aisle ran a dado of marble slabs, and above it were pictures or ornaments, erected in mosaic or fresco. Above the architrave there was placed occasionally a frieze of processional figures. Other pictures or ornaments occupied the spaces between the clearstory windows, surmounted by a rich cornice. The roof was either flat, as in Rome, or open-timbered, as in Sicilian churches; in either case elaborately adorned with diapers. The triumphal arch was covered with Apocalyptic subjects. Those who had visited Rome would have been able to realize how magnificent in effect, and how gorgeous in colour, the ancient basilica must have been. In the Byzantine churches the introduction of the dome gave increased splendour to the mosaics by affording reflections and crosslight, which heightened the effect of the gold grounds.

Fortunately there were many churches in this style in which the decoration remained almost intact: the two finest of these were St. Sophia's, at Constantinople, and St. Mark's, at Venice. With these they were no doubt familiar, as they had been thoroughly illustrated by photographs and in books. There were also churches of minor importance existing at Ravenna, Salonica, and in the Greek Islands, in which many of the decorative features remain. The unrivalled Sicilian churches, the Cathedral of Monreale, and the Capella Reale at Palermo might be classed in this category, as the ornament in both had a decidedly Byzantine character. The general treatment was the same as in the basilica. The wall linings were, however, generally brighter, often carved to the springing of the arches and domes, as in St. Mark's, and fresco was discarded for mosaic—at least until the twelfth century. About that period the rapidly-increasing number of churches requiring thorough decoration called for a more expeditious and less costly mode of adornment, and fresco entirely superseded mosaic, except for smaller works, such as pulpits and other articles of church furniture. As there was no existing example of a thoroughly decorated Lombard church, and but little painted ornament of that period, he thought it allowable to use Byzantine forms in the ornament of a church in the Lombard style which he had recently built at Baveno, especially as there was great affinity between the ornamental form of the two styles. In some of the churches in the North of Italy there were a few remains of the painting of this period; and in contemporary churches in France the wall paintings were more complete, and in them there was observable a falling off from the drawing and brilliant colouring of Byzantine times. But colours resumed their brilliancy in the hands of the Gothic masters of Italy. The walls of the Arena Chapel at Padua resembled pages from an illuminated MS. At Assisi, St. Maria Novella in Florence, there were frescoes which, though faded now, must have been originally of intense brightness. A system was adopted similar to that of earlier times. There was a dado with diapers or figures of dark tones, pictures in bright colours on walls, and a vault of blue, powdered with gold stars. Afterwards ornamental gave place to figure painting, and the artist renounced

subordination to the architect, and therefore decoration being mere figure painting, did not come under the scope of this paper.

Having thus briefly glanced at the peculiarities of the various sorts of decorated churches, let them see what practical deductions might be derived from the study of them. Good decoration consisted in the application of harmonious colour to appropriate forms; therefore the subject had to be considered under the head of form, with regard to style, ornament, and costume; and under that of colour, with reference to tone, harmony, and style of colouring which prevailed at certain periods. Up to the tenth century colouring did not vary much in either the Basilican or Byzantine churches. The almost invariable gold ground made it requisite that the draperies should be light in colour, or relieved by strong light, otherwise the brilliancy of the gold would attract the eye first, and render the figures dark spots. They frequently saw this effect in Renaissance work, where dark colours, unrelieved by white, were used with dark shading. In all the best mosaics there was abundance of white in the draperies. The outlines were bold, and there was an absence of chiaroscuro. In Romanesque churches, ochres and browns, with blue and green, were chiefly used in the lower part of the building; purple and light blue in the upper; the figures were on light grounds. In the thirteenth century colouring increased in brilliancy; and the general tone of the pictures might be described as being umber and blue. In the fourteenth and fifteenth centuries colours became more broken, and greys, greens, purples, and blacks were constantly used; strong shadows were introduced, and the work began to lose the simple architectonic character it had in earlier times. In the sixteenth century the painter altogether abandoned his alliance with the architect, instead of making his work subordinate to the architecture; and wall paintings, instead of being formally drawn and brilliantly coloured groups of figures, having, when seen from a distance, the effect of a rich diaper diffusing a general bloom over the whole interior, became detached compositions, often with dark backgrounds and forcible shadows projected from one point of light, so that churches became, so to speak, galleries for the exhibition of a

number of separate pictures. Such a result would be almost inevitable in the decoration of a large modern building unless the guiding mind of the architect dictated the leading tones and general style of composition. Look at the frescoes in the Houses of Parliament, admirable as pictures, each work a small fortune if painted on canvas and hung up in a gallery; but as they were placed in corridors and other similar positions, in which it was impossible to get the right point of view—discordant with one another in tone and general character—instead of furnishing examples for future imitation, they were simply illustrations of what should be avoided. The word tone had several significations. He employed it to signify the prevailing tint of the ground which gave the key to the whole composition. The Greeks saw the necessity for tone, hence they covered the marble of their temples and statues with a coating of wax to destroy the unpleasant glaze of purely white marble, and to unite and harmonize the various bright colours with which the effect of their edifices was heightened. A white ground should be abhorred and avoided. Imagine the effect of a building with whitened walls on which were painted figures and ornaments in brilliant colours. It would be in the highest degree tawdry and gaudy. The prevailing tone of Byzantine building might be broadly said to be of a greenish golden hue; of Romanesque building, of a yellow-ochreish tint; and of Gothic, of a warm umber. For general purposes a tint like that of a vellum or cream colour afforded the best ground, and white should be used only in small quantities.

Although there was no certain law to be followed in the combination of colours for decoration beyond the ordinary rules relating to contrast and harmony, a few maxims based upon the combined observation of those who had studied the subject might be useful for those who had to do with decoration of churches and other buildings.

1. The lines of the decoration should ever be made subservient to the lines of the architecture, and colour should be employed for the purpose of accentuating the construction. Thus, bands should encircle arches to give the appearance of strength, and should be carried horizontally or vertically, according to the principle of the style. Salient mouldings should be

made to project, and hollows to recede by the use of warm or cool, dark or light colours. Breadth might be obtained by use of a monotone, by patterns in two shades of the same colour, or by an elaborate subdivision of the various colours.

2. The lower part of the building should be made more uniform in colour and darker in tone than the upper. Colours and patterns should increase in brilliancy and elaboration as they ascended. In the Basilican and Byzantine churches the dado was of a uniform colour, and was crowned by brilliant mosaics. In Gothic churches dados of sombre tints were surmounted by higher pictures and diapers, the whole crowned by a light blue vault, with gold stars; and in the Renaissance, ceilings as gorgeous as that of San Marcello, surmounted walls of a deeper tone. Those who had visited Damascus could call to mind the magnificent *lewans*, in which the walls of marble inlays, sobered in tone, were finished by ceilings of cedar, painted with vermilion.

3. Neither positive colours nor those dark in tone should be used in masses. Heaviness would be the result; and they learnt this from nature, in which bright colours were only seen in minute quantities.

4. The law of heraldry,—colour on metal, or metal on colour,—should be observed as far as practicable. Colours should be divided from one another by lines or masses of white, gold, or black, or, if it be necessary to place one colour upon another, and if the ground be dark and the pattern light, the margin should approach white as nearly as possible,—black, if the ground be light and the pattern dark.

5. When colours were juxtaposed they should not be of equal force.

6. The greater the volume of light in a building, the lighter and brighter should be the colouring. Where there was neither stained nor toned glass, a partial decoration, confined to the heightening of mouldings, as in the roof of San Miniato, at Florence, was to be preferred.

7. The materials of which the church was built should give the key-note to the colouring. Pavements, walls, and columns of dark marble or stone necessitated corresponding

depth in the colouring, and *vice versâ*. For instance, porphyry columns, together with light-red diapers on yellow walls, would produce a hot, unpleasant, garish effect; a yellowish-green or grey ground, with dark-red patterns, would be preferable.

8. Stained or toned glass was a desideratum in the polychromatized building, except when the direct rays of the sun threw rainbow-hues upon the walls, which was seldom the case if the glass be sufficiently thick. The light admitted through the stained glass enhanced the general effect by giving the whole a mellow tone. In the church of St. Germain des Prés, Paris, the paintings in the transept had a very crude appearance, owing to the light being admitted through plain white glass, while the nave was bathed in a warm yellow glow, which tended to soften violent contrasts, and to tone the colouring which otherwise must be found to be too forcible.

9. Every church should be designed with an eye to its future decoration. It should be remembered that a well-decorated interior was preferable to a showy exterior, and that wall-painting afforded a more effectual and more economical mode of adornment than external carving in stone. Durability was not the sole object to be kept in view. Art at present was in but a transition state; they were working on no fixed principles, and many of the buildings upon which they prided themselves might be regarded with a feeling akin to contempt by their successors, who would probably wish that they had their ideas in plaster, instead of perpetuating them in massive granite or ponderous bronze. For such reasons he considered tempera or oil preferable to mosaic, for they had not reached that perfection in the art of decoration that would justify them in carrying out their designs in ineffaceable materials.

Incised Monumental Stones.

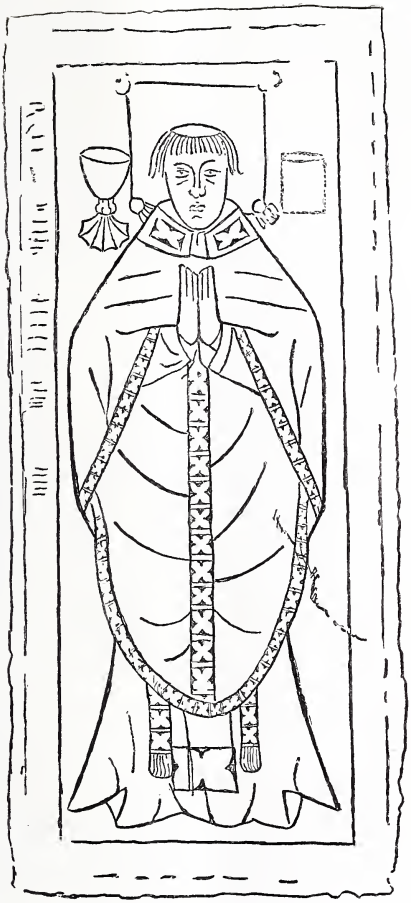
CONTINUING our examples of these interesting and unpublished monuments we give an effigy of a Priest, one of an interesting series of not less than a dozen incised effigies in the Church of Ratcliffe-on-Soar, Notts. He is habited in albe, chasuble, and amice; his head is laid on a pillow, and a chalice is laid beside the head. A part of the sinister side of the effigy is concealed under a pew, but there appears to be a book—of the Gospels probably—on the other side.

The second monument, from Stapleton, Notts, is an illustration of the remark that these effigies, if drawn with less artistic skill than those of the contemporary monumental brasses, often repay us by being more free from the conventionality of those memorials. The rude drawing of the Knight, and of the elephant at his head, and the hound (?) at his feet, is exactly reproduced from the original, and it has probably cost our engraver much more trouble to retain its rude character than it would have done to reproduce the most correct and elegant design. The lettering of the principal inscription is in a fine handsome character; the monument is probably the work of some village artist who was used to incising a simple cross or lettering an epitaph, but whose skill was hardly equal to the more ambitious effort to sculpture the vera effigies of the deceased Sir Brian.

The inscription is as follows:—

HERE LYETH
SER BRIAN STAPILTVN KNYGHT AND BARINET
WHYCH DEPARTYD THE SECOND DAYE OF APRIL IN THE FOVRT
YERE OF KYNG EDWARD THE SYXT.

THE SAYD SER BRIAN HAD TO HIS FERST WYF DAME ELSABETHE STAPLETVN DOUGHTER TO THE LORD HARE SKROUP OF BOLTON RYCHMONDSHYER AND BY HER HAD RICHARD HIS ELDEST SON AND THE SAME SER BRIAN HAD TO HIS SECOND WYF DAME JANE STAPILTON DOUGHTER TO THOMAS BASEL OF NORTH LOFNAM IN ROTLANDSHYAR AND BY HER HE HAD BRYAN HIS SECOND SON.



Incised Monumental Stone. Ratcliffe-on-Soar Church, Notts.

HERE LYETH SER
BRIAN STAPLTON KNYGHT AND BARONET
WYFE OF ME ELSABETHE STAPLTON DOVGHTAR TO THE LORD HASTYNGS OF BOLTON BYCHEMON &c
THE SRVD SER BRIAN H DO TO HIS FE TO
CONDO WYFE O ME ORNE AFTLTON DOVGHTAR
AND OF THE SRM SER ORIN NO MADE TO HIS SEC
TO THOMAS BEKET OF NOTTINGHAM
AND BY HER HE HAD RECHARD HES
SWYCHE DYD ARTYD THE SECOND DAY OF
APRELL IN THE FOVRT
YERE OF KYNG EDWARD THE SYXT
SMYER AND BY HER HE HAD RECHARD HES
ELDER SONE

Incised Monumental Stone. Stapleton Church, Notts.

St. Alban's Abbey Church.

THE somewhat severe criticism of our modern School of Ecclesiastical History has made havoc of many of the stories which used to adorn the early period of our English Church History. The beautiful legend of the foundation of Glastonbury is declared to be purely mythical, and the story of Lucius, the first Christian King of Britain entirely unhistorical, and so forth. But the history of the Proto-martyr we are still allowed to believe in. Some undeniable inaccuracies in the story are indeed pointed out, and it is suggested that the tradition may have received some embellishment before it came into the hands of Bede, to whom we owe it; but the severest criticism leaves us the main outlines of the story, and we may yet hold the Abbey Church of St. Alban's to be erected on the spot where St. Alban shed his blood for Christianity in the Dioclesian persecution. The church itself is one of our most interesting churches; exhibiting fine examples of every style of architecture from the Roman brick and Saxon shafts incorporated into its massive Norman work, down through noble Early English and beautiful Decorated, to Late Perpendicular; containing a wealth of interesting objects, wall paintings of all dates from Norman to Tudor, one of the noblest monumental brasses in the kingdom, a unique carved wooden loft, the remains of its shrines lately discovered and put together; a series of monuments; and a museum full of carved stones and encaustic tiles, and other antiquities. It will probably not be long before the scheme for erecting it into an Episcopal See will be carried into effect; the parliamentary sanction has been given, the funds have been provided—the delay in realizing them cannot be very long protracted. Perhaps there is no diocese which required rearrangement more imperatively than the disjointed diocese of Rochester. St. Alban's is the most convenient site for the See of Herts; its history and architecture will give prestige to the new Cathedral; the whole country must take an interest in the accomplishment of this long contemplated design. Will the whole country be so good as to come forward and help the inhabitants

of Herts to finish the restoration of the Church, and make it ready without delay for the placing in it of the Bishop's chair. What has been done so far, it is allowed on all hands, has been admirably done, it has been a labour of love to its distinguished architect, and nothing is wanting to the completion of the work but funds.

"The members of the Royal Institute of British Architects and others met at St. Alban's Abbey, at the invitation of Sir Gilbert Scott, R.A., President of the Institute, for an examination of the building under his guidance. About 2000 fragments of moulding and sculpture, which have from time to time been discovered in various parts of the Abbey during the last forty years, but chiefly during the present restoration, and many of which are of great interest, were arranged in the south transept. In the north transept a number of books, engravings, plans, and ancient documents relating to the Abbey and its history were exhibited. The examination of the church was commenced at the west end of the nave, where Sir Gilbert Scott gave a brief but interesting outline of the early history of the building. He said that the Anglo-Saxon church built by King Offa was entirely swept away, and the Norman church was built by Paul of Caen, the first Norman Abbot of St. Alban's, of Roman tiles and stones brought from the ancient city of Verulam. This abbot was very ambitious, and made his church half as big again as the metropolitan cathedral his cousin built at Canterbury. John de Cella, the 21st Abbot, began the transformation of the west front from the Norman to its present style of architecture. He was a man of great taste and skill, and executed some very beautiful work, but he was not a good man of business, and, having spent all his money, he was not able to finish what he had begun. He began it in 1198, and at his death his successor, William de Trumpington, modified the details of the work in the most reckless manner, and from being very rich changed it to comparatively poor work. Sir Gilbert then proceeded to point out the principal feature of the west front and its portals and the difference between the work of John de Cella and William Trumpington, that of the former being extremely beautiful. The interesting and curious frescoes which were discovered a few years ago on the west faces of the

Norman piers on the north side of the nave were next described by Mr. J. G. Waller. The subject of the Crucifixion is repeated in several frescoes, and Mr. Waller said that the only other instance in the country in which this repetition of the subject was followed occurred in the little church of Ulcombe, in Kent. One of the frescoes is a gigantic representation of St. Christopher with the infant Christ. Sir Gilbert Scott explained how it was that five arches on the south side of the nave are of the Decorated period, while the remaining arches on that side are Early English, and the opposite arches are Norman. We learn from a contemporary record that in the year 1323 this part of the church suddenly fell to the ground. The nave was then, said Sir Gilbert Scott, the "church of the laity," and as there were a number of men and women in the church at the time, it was attributed to a miracle that there were no lives lost. These pillars were partly rebuilt by Hugh Eversden, who also completed the Lady Chapel, and who died in 1326. The altars which formerly stood in the nave were described by Mr. Ridgway Lloyd. We may here mention that since the beginning of the restoration the services of the church have been held in the nave, and that nothing has as yet been done towards the restoration of this part of the building, although portions of it require attention, especially three of the Early English arches. Having finished the inspection of the nave, the party proceeded to the choir and presbytery, where the work of restoration has been to a great extent completed. The tower, which was found to be in a most dangerous condition, has been made perfectly safe, and has been stripped of its external plaster, so as to expose to view the Roman tiles of which it is composed. All the structural parts of the choir, presbytery, transepts, aisles, and the Saint's Chapel have been restored, and the whole fabric of this part of the church has been strengthened. All the tile paving has been renewed, and in every instance the patterns of ancient tiles have been copied. Some of the finest examples of ancient tiles in England are here to be found, and every fragment has been preserved and laid in the floor of the north transept. During the restoration the most scrupulous care has been taken to preserve or reproduce every feature of the venerable edifice.

Sir Gilbert Scott tells us that the objects he has in view in the restoration are to retain every fragment remaining of ancient work, to obliterate not one scrap of ancient wrought surface, to insert no new stone which is not essential, and so far as possible to repair the ancient structure without in any degree infringing upon its antiquity. The roofs have been cleaned and restored. It is rather remarkable that, in restoring the choir ceiling, under the paintings of 1680 older paintings were found, of which the latter were but rude imitations. The original paintings have been cleaned and exposed to view. They are believed to be the work of Abbot Wheathamstead (*circa* 1440). There are sixty-six panels, twelve representing angels holding in one hand shields bearing the arms of the kingdoms of the Heptarchy, and on the other hand scrolls on which are inscribed invocations to the Trinity. On the remaining fifty-four panels are angels holding shields, on which appear the arms of England, France, Spain, Portugal, Castile and Leon, the Isle of Man, &c. They are magnificent specimens of mediæval painting. At the intersection of the main ribs there are bosses elaborately carved and gilt. After the visitors had inspected the choir and presbytery, and Sir Gilbert Scott had continued his lecture on the architecture of the church, and had explained the nature of the restoration, the visitors proceeded to the Saint's Chapel, where Sir Gilbert called their attention to the superstructure of the shrine of St. Alban, 2000 fragments of which were brought to light in 1872. Mr. Ridgway Lloyd made some remarks explanatory of the altars and tombs in this part of the Abbey. On arriving at the ante-chapel of the Virgin, the pedestal of the shrine of St. Amphibalas, fragments of which were also discovered in 1872, and have been since put together, were described. The visitors then passed into the exquisite Lady Chapel, the restoration of which has been undertaken by means of a separate fund, subscribed by the ladies of Hertfordshire. In a report upon the Lady Chapel which Sir Gilbert Scott has recently presented to the Marchioness of Salisbury he says that this group of eastern chapels, as finished by Abbot Eversden between 1308 and 1326, offers as exquisite examples as it is possible to find of the two great phases of English Middle Pointed architecture, but they have been

allowed, however, to fall into a lamentably ruinous condition. They have been, since the Reformation, cut off from the rest of the church by a public footway through the ante-chapel, which it is hoped that some arrangement may be come to for diverting.

Grants

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 20th July, 1875 (the only Meeting in the present quarter), Grants of Money amounting to £2344 were made in aid of the following objects, viz.:—

Building New Churches at New Basford, Nottingham; Battersea, St. Peter; Blackburn, St. Luke; Camberwell, St. Luke.

Rebuilding the Churches at Freshwater, Isle of Wight; Westoe, in South Shields.

Enlarging or otherwise increasing the accommodation in the Churches at Alfriston, near Lewes, Sussex; Barton-le-Cley, near Ampthill, Beds; Bearley, near Stratford-on-Avon; Bodmin, St. Petrock's, Cornwall; Bryneglwys-Corwen, Denbigh; Clyst Honiton, Devon; Colsterworth, Lincoln; Kennington, St. James, Surrey; Landrake, near St. German's, Cornwall; Navenby, near Grantham, Lincoln; Newdigate, near Dorking, Surrey; Newton Abbott, St. Lawrence, Devon; Newton Poppleford, near Ottery St. Mary, Devon; Rotherhithe, St. Mary, Surrey; Sheerness, St. Paul's, Kent; Simonburn, near Hexham, Northumberland; West Ilsley, near Newbury, Berks. Under urgent circumstances the Grants formerly made towards restoring the Churches at Broxted, near Dunmow, Essex, and Dyserth, near Rhyl, North Wales, were each increased.

Grants were also made from the Special School Church and Mission Fund, towards building School or Mission Churches at Cwm-Clydach, Glamorgan; Roadwater, in the parish of Old Cleeve, Somerset; Great Dunmow, Essex; Forton St. John, Hants; Quarry Lane, in the parish of Mansfield, Notts. This Special Fund is again entirely exhausted, and limited as the general resources of the Society now are, it is a subject of regret that, when the want of School Churches is throughout the country more and more urgently felt, no power is given to the Committee of rendering the much required assistance. The Society likewise accepted the trust of a sum of Money as a Repair Fund for Christ Church, Totland Bay, Isle of Wight.

Since the commencement of the Society's financial year (April) the sums voted amount to £7029, whilst the receipts during the same time have been but £3792, leaving a deficiency of £3237, and it is therefore earnestly urged on the attention of the Church at large that unless during the recess greater benefactions are forwarded to the Society, there must be an inevitable reduction in the scale of Grants.

Quarterly List of SERMONS preached, and MEETINGS held, in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association.

Canterbury.

			£	s	d
July	7	Alkham .....*S*	0	13	4
Aug.	10	Wingham.....*O*	2	7	8
	19	Warlingham and Chelsham .....*S*	1	15	6

York.

(*No remittance.*)

London.

(*No remittance.*)

Durham.

Aug.	17	Pallion, St. Luke ...*O*	3	17	6
Sept.	7	Brancepeth.....*O*	5	0	0
	17	Morpeth .....*O*	10	18	8

Winchester.

Aug.	14	West Cowes, Holy Trinity .....*O*	2	2	0
	24	Sheet.....*O*	2	1	0
	25	Bagshot, St. Anne's *O*	1	10	0
	31	Old Alresford .....*S*	6	3	9
Sept.	6	Amport.....*O*	8	14	6
	7	Bedhampton .....*O*	4	18	7
	9	Rotherhithe .....*O*	4	10	9
	13	Southampton, St. James', West End *O*	5	5	0
		,, St. Matthew's *O*	7	12	2
	14	East Woodhay .....*O*	3	15	0
	20	Kingswood .....*O*	3	1	0
	21	Calbourne .....*O*	6	15	8

Bangor.

(*No remittance.*)

Bath and Wells.

June	22	Martock .....*S*	4	17	9
July	20	Draycot, St. Peter's *O*	0	13	10

Carlisle.

(*No remittance.*)

Chester.

Sept.	22	Tarporley, St. Helen's .....*O*	3	17	6

Chichester.

July	13	Ditchling .....*S*	2	0	0
Aug.	31	Bexhill, St. Mark's *S*	6	2	7

Ely.

Aug.	10	Coates .....*O*	3	0	9

Exeter.

(*No remittance.*)

Gloucester and Bristol.

Aug.	17.	Bream, St. James ...*O*	1	17	6

Hereford.

(*No remittance.*)

Lichfield.

July	27	Sambrook .....*O*	£3	3	4
Aug.	9	Prees..... .....*O*	1	0	0
Sept.	7	Blymhill .....*O*	1	18	8
	22	Hadnall .....*O*	6	12	6

Lincoln.

June	29	Harmston .....*S*	1	2	6
July	23	Coddington .....*O*	1	17	7
Aug.	18	Skirbeck, Holy Trin.*O*	1	1	6
	30	New Basford .....*O*	6	3	0
Sept.	22	Gainsboro',Holy Tri.*O*	2	5	1

Llandaff.

(*No remittance.*)

Manchester.

(*No remittance.*)

Norwich.

Aug.	28	Hargham .....*O*	0	12	6

Oxford.

June	28	Great Horwood .....*S*	2	12	0
July	14	Oxford .....*A*	15	11	0
Aug.	23	Upton-cum-Chalvey*O*	7	13	9
Sept.	8	Blewbury .....*O*	1	5	0

Peterborough.

(*No remittance.*)

Ripon.

July	6	Keightley.....*S*	4	18	8
Aug.	3	Hoyland Swaine.....*O*	1	6	9
	6	Ilkley Parish Church*O*	2	2	0
		,, St. Margaret's*O*	2	12	5

Rochester.

Aug.	31	Bishop Stortford, St. Michael.....*S*	4	7	0
		Luton, Ch. Ch. .....*S*	3	7	10
Sept.	3	Forest Hill, Ch. Ch. *S*	5	0	0
	15	Forest Gate .....*O*	7	9	8
	21	Newtown (Bishop Stortford), Holy Trinity .....*O*	1	0	2

Salisbury.

(*No remittance.*)

St. Asaph.

(*No remittance.*)

St. David's.

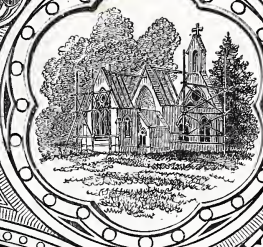
(*No remittance.*)

Worcester.

July	17	Wolford .....*S*	1	9	1
Aug.	5	Rowington .....*O*	3	7	6
	31	Long Compton .....*O*	4	0	0

Sodor and Man.

(*No remittance.*)



THE CHURCH BUILDER.

AN

Illustrated Quarterly Journal

OF

CHURCH EXTENSION IN ENGLAND AND WALES.

1876.

PUBLISHED IN CONNEXION WITH

The Incorporated Church Building Society.

RIVINGTONS,

London, Oxford, and Cambridge.

· O · HOW · AMIABLE · ARE · THY · DWELLINGS · O · LORD · OF · HOSTS ·

LONDON:
GILBERT AND RIVINGTON, PRINTERS,
ST. JOHN'S SQUARE.

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The Church-Builder.

No. LVII.

A few Words on the Incorporated Church Building Society.

THERE would appear to be an opinion abroad in many quarters that there is no longer any need for the existence of the INCORPORATED CHURCH BUILDING SOCIETY. The clearest proof of this is the very small support that such an important Church Society receives at the present time from Churchmen. One clergyman, in writing to the Secretary, declining to allow the claims of this Society to be brought before his people, urges as his reason—"The truth must be submitted to that the day has gone by for expecting *general co-operation* for Church Building. Local efforts are going on on all sides, and meet with sympathy and support. People will not subscribe for all England. We may lament this as narrowness of view, but the fact remains." Perhaps, in reply, it may be said that people are not likely to give unless they are asked, and an opportunity afforded them for doing so. But still the fact does remain that this Society receives very scanty support.

There is a very common belief that this Society does not really want any subscriptions or church collections, because it is supposed that it possesses such a very large amount of funded

property that all the Committee have to do is to meet once a month and vote this away in grants. But the following statement of the Income of the Society for the year ending March 31st, 1875, will show how mistaken this assumption is.

The total Receipts of the Society amounted to 12,623*l.* 6*s.* 9*d.*, consisting of the following items:—

	£	*s.*	*d.*
Annual Subscriptions	1,095	13	0
Donations	391	4	0
Diocesan and District Committees .	1,091	11	1
Parochial and other Collections. . .	792	15	0
Legacies	5,760	11	3
Dividends and Interest	1,756	8	11
Subscriptions to Mission Church Fund	201	6	0
Income Tax returned	33	17	6
"A London Merchant" (on account)	1,500	0	0
Total . .	£12,623	6	9

By this it will be seen that nearly one half of the whole Income was derived from the very exceptional item of Legacies, and that, omitting the munificent donation from "A London Merchant," the entire sum due to voluntary contributions, amounted to no more than 3,371*l.* 3*s.* 1*d.* It is most necessary to keep the work and also the needs of the Society constantly before the Public. If nothing is heard or known about it, there is very little likelihood that it will receive the public support that its importance demands.

On the other hand, however, it is not found that the applications for *aid* from the Society have *at all decreased.* So that in effect we find that this is a Society to which every one who requires aid comes urgently appealing for help, while at the same time there are comparatively very few who recognize its claim for support. Manifestly, the sums voted to applicants must in consequence be very small, so small as often to occasion much surprise.

The Incorporated Church Building Society has a large Committee of Honorary Consulting Architects, consisting of leading men in the profession, to whom all plans are submitted for approval before any grant is voted by the Society. In this

way great good is incidentally obtained through the Society's agency; the control thus exercised has the most beneficial effect; the suggestions thus given are oftentimes most important and valuable.

There are Diocesan Church Building Societies: and the work of Church Building and Restoration undertaken by private munificence is thankfully recognized: but the INCORPORATED SOCIETY alone can offer such assistance as is given by their Committee of Honorary Consulting Architects.

It is now necessary to point out what is the claim which this Society has upon the co-operation and the liberal and generous support of Church people generally. If the supply of the living agent—the ordained minister—for the work of the Church is the first consideration, then surely the duty of providing suitable accommodation for the worshippers comes next.

Undoubtedly an immense sum of money has been spent for this purpose during the present century; but still there remains a great deal more to be done. Many old churches have to be enlarged, restored, or reseated; many new ones have to be built.

Any person who has visited many churches, especially country churches, must know that there are still a very great number in a sadly dilapidated state, and wholly unfit for the high purpose for which they are intended.

A church I saw in August last had a gallery so large that it covered nearly one half the whole area of the building. The ground floor was choked full with pews of all sizes and shapes. As there appeared to be no altar, upon inquiry I was told that the Holy Communion was celebrated upon a deal cupboard about 3 ft. long by 1 ft. 6 in. broad and 2 ft. 6 in. high, which had once been painted white. This stood, not against the east wall, but outside a pew which ran along the east end, which pew was itself the passage into the pulpit, which was quaintly stuck into the N.E. corner. The Holy Sacrament of Baptism was administered at a basin borrowed from the cottage built against the church, and placed upon this cupboard, though the bowl of an ancient Font, beautifully carved and in good preservation, was lying in the churchyard.

This is, I suppose, as bad a state of things as can be found

anywhere, and it is a wonder that it can even exist in the present age.

With regard to the want of New Churches, the enormous annual increase of the population in this land—being about 264,000 in each year—would of itself show that the Church, if she is to win and maintain her hold on the masses, must use every means in her power to keep pace with this increase, by constantly providing fresh church accommodation. But I do not assume that even now there is anything like the church accommodation there should be. It is not so much in country districts as in our large towns that this want is felt. Where a clergyman finds himself placed in a parish of 10,000 or more—very likely of the poorest classes—and only one church to invite the people to attend, he soon discovers the very great necessity there is of providing additional churches, so that none may be turned away for want of room.

Then the question arises,—Who is to pay for all this work? Too often those places where the need is most pressing are the very places where it is most difficult to raise the funds. To render aid in doing this, the Incorporated Church Building Society is a properly constituted organization for collecting funds and distributing them in proportion to the merits of the various cases.

And has not this Society a claim upon all Church people? Those who worship in the thousands of old churches scattered over the whole face of the country—what have *they* done for the work of Church Building? Nothing in respect of their own church, for it would be idle to suppose that they could have had to bear any of the expense in the erection of what was built many generations before they were born. Should not a feeling of gratitude for what we have received from the piety, charity, and zeal of our ancestors inspire us with a like anxiety and determination to do what in us lies to assist in providing that Church accommodation which is so greatly needed?

It is therefore earnestly hoped that Churchmen and Churchwomen will endeavour to do more towards increasing the Funds of this Society, and so enable the Committee to make grants more in proportion to the assistance required.

R. Milburn Blakiston,
Secretary.

December, 1875.

On Church Furniture and Decoration.

By the Rev. Edward L. Cutts, B.A.

TWENTY-TWO years ago the writer contributed to a Church periodical a series of papers on the subject of Church Furniture and Decoration, which were afterwards published in a small volume long since out of print. In the interval great advances have been made in every branch of design for church furniture, and the question of the coloured decoration of church interiors has made still greater progress. The incoming generation will be specially engaged in decorating and furnishing the churches which the outgoing generation has built and restored; and there is no handy book which may serve as a guide to the clergy and churchwardens in the work. It has been thought, for these reasons, that another series of papers on the subject might be useful.

Chap. I. Primitive Church Furniture and Decoration.

It would be of great interest and value if, before we enter upon the consideration of the decoration and furnishing of our churches according to our present tastes and requirements, we could ascertain what was the furniture and decoration of the primitive churches. Let us see what information we can glean upon the subject.

The first ordinary place of Christian assembly for public worship was that Great Upper Room in Jerusalem, probably in the house of Mary the mother of Mark, where the Holy Communion was instituted, where the Apostles were gathered together when the risen Lord appeared in the midst of them, saying "Peace be unto you," on the first day of the week after the Resurrection, and again on the first day of the week following; where the hundred and twenty disciples were assembled on the Day of Pentecost, when the Holy Spirit descended upon them, and the Church of Christ began to be; where the disciples assembled daily for the Breaking of the

Bread; where the seven deacons were consecrated; where the first General Council was held.

There is evidence that in other towns also the upper room, or the atrium, of the house of some convert commonly afforded a meeting-place for the brethren. Such rooms are probably alluded to in Romans xvi. 3, 5; Col. iv. 15; 1 Cor. xvi. 19; Philem. 1, 2. Lucian, or whoever was the author of the Dialogue called "Philopater," about the time of Trajan, brings in one Critias, telling how the Christians had carried him into an Hyperoon (upper room), the place of their assembly, with a design to make him a proselyte to their religion.

It is often taken for granted that the place of meeting and the appliances for divine worship of these primitive assemblies were of the simplest and poorest character, and that this "apostolical simplicity and poverty" ought to be imitated in all subsequent ages of the Church. We demur to both propositions The Great Upper Room in Jerusalem, the Mother Church of Christendom, was the large festival apartment of the Town House of a wealthy family in the upper ranks of society;[1] it was no doubt handsome as well as large, with the architectural features, and the coloured decorations of the walls, customary in such rooms at the period. We read that it was furnished with table and couches,[2] of a style no doubt corresponding to the wealth and social position of the owner. The service held there was the Breaking of the Bread. We may be sure that it was the best cloth which was laid upon the table, and the best vessels which were used for the solemn rite: a cup very likely of gold and jewelled, and a tazza of like workmanship, such as usually appeared on the tables of wealthy people on great occasions.

The atrium of the house of Pudens would be a stately apartment, adorned with columns of marble, and painted walls, and statuary. The table brought in from the adjoining triclinium would very likely be of precious marble or still more precious metal, and the ordinary vessels in use at the Senator's table would be of

[1] Mary was the sister of Barnabas, a Levite, and possessed of landed property in Cyprus.

[2] Luke xxii. 12.

the costliest kind. The primitive disciples, we may depend upon it, without St. Paul's direction,[3] had enough sense of fitness and propriety to arrange the room handsomely to receive their most honoured guests, and sufficient of the spirit of Mary of Bethany to think nothing they possessed too costly or too beautiful for the Master's service.

The first church opened for public worship is said to have been in Rome. The Pudens saluted by St. Paul (2 Tim. iv. 21) is said to have been the distinguished senator of that name, in whose house St. Paul is said to have lived; and the grandson of this Pudens, Pius I., who was Bishop of Rome from A.D. 142 to 157, is said to have converted a part of the family mansion into a church. The present church of S. Pudenziana occupies the same site. Beneath the church portions of the Roman house have recently been discovered; and three halls, which have been thrown into one, may very possibly have been the first public church. It was not unusual for wealthy Christians to give to the Church the houses which had thus been hallowed by the Christian assemblies, that they might be converted to the permanent use of the community. The same Bishop Pius, writing to Justus of Vienne, says that a pious matron, Euprepia, had given her house to the poor, "where now dwelling with the poor we celebrate the divine offices." The early Christian Romance, called the "*Clementines*," in saying that Theophilus (to whom St. Luke dedicated his Gospel and Acts) converted his house at Antioch into a church, shows what was customary at that period.

The popular idea that the Church was in hiding all through the first three centuries, and that it was only "when the persecuted Church emerged from the Catacombs to bask in the sunshine of Imperial favour," that Constantine gave them two Basilicas at Rome, which became the models of the future churches is a popular error. It is an historical fact that there were twenty-five public churches in Rome and fifteen suburban Basilicas connected with the different catacombs before the Diocletian persecution in 303; and other churches had been built all over the Empire which the persecuting Edict of Dio-

[3] 1 Cor. xiv. 40.

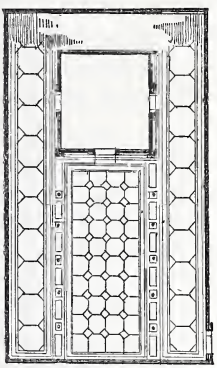
cletian condemned to destruction; he set the example by sending a body of troops with pioneers to wreck the church of Nicomedia, which was a large and conspicuous building on a hill in full sight from his own palace.

A careful examination of the history will show that the Christians were not so continuously harassed by persecution and were not compelled to keep their religion so secret as is popularly imagined. It was only now and then that there was an outbreak of persecution, and Christians, especially the leaders of them, were compelled to hide. The labyrinths and chambers of the Catacombs near Rome and other cities often afforded them a place of refuge, and while living there the clergy probably daily celebrated Divine Service in one or other of the chambers. Divine Service was also from time to time celebrated there on the memorial days of the martyrs and other eminent persons who were buried near. We may fairly infer from the fact that the side walls and vaults of these Catacomb chambers are ornamented with paintings of very early date, that the primitive Christians did not repudiate the use of the decorative arts in their religious buildings, and that similar paintings would be placed also on the walls of their churches.

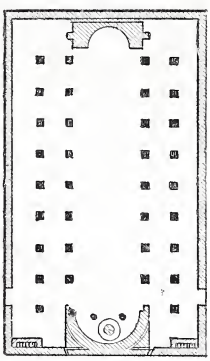
But the persecutions occupied only small periods of the first three centuries. There were intervals of peace which lasted for whole generations, during which Christians made no secret of their religion; and probably they began to build churches almost as soon as the congregations were numerous enough to make it necessary. Clemens Romanus, the contemporary of the Apostles, in his Epistle to the Corinthians says that God had ordained appropriate *places* where, as well as appropriate times and seasons when and whereby He would be solemnly served, that all things might be done religiously and in order. Ignatius, in the second century, exhorts Christians to assemble together in one place, which he calls the Temple of God.

Some of these churches, of a date earlier than the conversion of Constantine, still remain, little injured, to show us what the plan and arrangements of the early churches were. One of the earliest is at Djemla, Algeria. It is a rectangular hall, 92 feet long by 52 feet wide, divided by pillars into a body and two aisles, with a lofty square enclosure at the upper end on

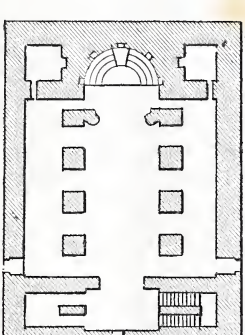
the usual site of the chancel. Its floor is covered with a fine Mosaic pavement so purely classical in design as to leave no doubt of its early date. Another very early church at Announa, also in Algeria, is of the common basilica plan, a body



Plan of Church at Djemla, Algeria.



Plan of Basilica at Orleansbille, Algeria, A.D. 252.



Plan of Church at Ibrim, Nubia.

and two aisles, with a semicircular apse at the upper end. This is about 45 feet square. A Basilica at Orleansville, the ancient Castellum Tingitanum, erected, according to an existing inscription, in the year A.D. 252, is 80 feet long by 52

feet wide, divided by four rows of pillars into a body and double aisles, with an apse at the lower as well as the upper end. Another very similar example at Ermet, the ancient Hermonthis, in Egypt, is 150 feet long by 90 wide.

As soon as the Edict of Toleration of the dying Galerius was issued the Christians began to rebuild their churches; and to accommodate the increasing number of converts they often rebuilt them on a larger scale, and the increasing adhesion of the wealthier classes naturally enabled them to erect more handsome buildings.

The Basilicas which Constantine gave at Rome for churches were St. Peter's, which was a very large building 380 feet by 212, as large as most mediæval cathedrals, with a very lofty body and double aisles, and St. John's Lateran. He also built a circular Baptistery, which was used as a place of sepulture for his daughter Constantia. He built churches also in several other cities. At Jerusalem he ordered a church to be built over what was believed to be the site of the Holy Sepulchre, which he directed should be such that it should not be exceeded in magnificence by any church in his dominions. Some portions of it are still extant in the mosque called the Dome of the Rock. He built another church at Jerusalem in honour of the Resurrection, of which the present Golden Gate is a portion. He also built a fine octagonal church at Antioch, at whose dedication a Synod of bishops was convened. He built also a large church dedicated to the Twelve Apostles at Constantinople, and another to Sta. Sophia, and others in other cities. The Empress-mother, Helena, built a fine Basilica at Bethlehem, over against the grotto of the Nativity, which still remains, with additions by Justinian.

There are a considerable number of other churches of early date remaining in different countries. In northern Syria are numerous Basilicas of the fourth, fifth, and sixth centuries, so perfect that they need little more than roofing-in to make them at once available for use. Thessalonica has Basilicas of the fifth and sixth centuries. The Cathedral of Ravenna, built A.D. 400, has unfortunately been destroyed, but the Church of St. Apollonare Nuova, built by Theodoric the Goth, (A.D. 493—525) remains, 315 feet long; and the Church of St.

Apollonare, in Classe, begun A.D. 538 and dedicated A.D. 549, a very fine church, 216 feet long. At Parenzo, in Istria, is a Basilica, built A.D. 542, with a very complete plan, a body and aisles, each terminating with an apse, a western narthex (or porch), an atrium (court) westward of the church, a circular baptistery on the west side of the atrium, and a more modern addition of a circular tower west of the baptistery. Another Basilica remains at Hierapolis, on the borders of Phrygia.

It will be seen that we have in this long and uninterrupted series of existing buildings abundant evidence as to the early churches. The earliest examples are more than a century earlier than the time of Constantine's conversion. There was no sudden change in the plan of churches at that era. There were occasional varieties of plan; especially churches built for Baptisteries or Tombs were circular; but the normal plan of existing churches from the second century down to the twelfth is that which is called the Basilican plan, and there is no reason to doubt that the very earliest churches were on the same plan. It is best illustrated by an example. The plan and interior of the Basilica St. Clemente, Rome, afford the best remaining illustration of the general arrangement and furnishing of a Basilica and it is so exact a reproduction of a church of the earliest type that it was always believed to be the original erection of Constantine, until a few years ago a still earlier church was discovered immediately beneath the present one. On the chord of the apse stood the altar; the bishop's throne was elevated on steps at the end of the apse facing down the church, and there were raised stone benches round the apse for the presbyters. A raised space was railed off westward of the altar by cancelli for the choir. On each side of this chancel were the raised pulpits (ambones) from which the Epistle and Gospel were read and some other services sung, and occasionally the sermon delivered. The nave was the place of the faithful; the catechumens stood in the narthex. In the middle of the atrium was commonly a fountain. The floor had always a Mosaic pavement, usually specially designed; the walls of the apse and the sacrarium were usually ornamented with mosaics, a colossal figure of our Lord, attended by angels or saints, usually occupying the semi-dome of the apse.

It is remarkable that the exterior of the church was nearly always studiously plain, all the architectural decoration being reserved for the interior; a feature in which the churches differed from the heathen temples, where the people stood outside to worship at an altar placed in front of the building, and it was the exterior of the building which was adorned with colonnades and its cornices and pediments with sculpture. In the interior of the churches, however, there was never any abstinence from the use of costly material and the highest art. The architect made as finely proportioned an interior as his skill and circumstances allowed. He used marbles and bronze, sculpture, mosaic, and mural painting freely. We learn from historical authorities that in the furniture of the churches there was no affectation of plainness. They had gold and silver vessels for the communion, silver lamps, and silken hangings.

Eusebius of Cæsarea, the historian of the early Church, gives us an account of the new church which was built at Tyre after the death of Maximin, in which he himself delivered the inaugural discourse on its reconstruction. It illustrates the power and opulence of the Church even in a city which had just taken a leading part in the attempted renewal of Paganism. The new church was built on the old site; for, though a more convenient and imposing place might have been found, the piety of the Christians clung with reverence to a spot consecrated by the most holy associations. The whole site was surrounded by a wall. A lofty propylæum, which faced the rising sun, commanded the attention of the passer-by and afforded an imposing glimpse of the magnificence within. The intermediate space between the propylæum and the church was laid out as a cloister with four colonnades, enclosed with a palisade of wood. The centre square was open to the sun and air, and two fountains sparkled in the midst and reminded the worshipper, with their emblematic purity, of the necessity of sanctification. The uninitiated proceeded no further than the cloister, but might behold at this modest distance the mysteries of the sanctuary. Several other vestibules, or propylæa, intervened between the cloister and the main building. The three gates of the church fronted the east, of which the central was the loftiest and most

costly, "like a queen between her attendants." It was adorned with plates of brass and richly sculptured reliefs. Two colonnades or aisles ran along the main building, above which were windows which lighted the edifice. Other buildings for the use of the ministers adjoined. Eusebius does not give the actual dimensions, but speaks in general terms of eulogy of the spaciousness and loftiness and splendour of the interior. The roof was of beams of cedar; the floor inlaid with marble. In the centre rose the altar, which had already obtained the name of "the place of sacrifice." It was guarded from approach by a trellis of the most slender and graceful workmanship. Lofty seats were placed for those of the higher orders, and benches for those of lower rank were arranged with regularity throughout the building. Tyre no doubt did not stand alone in this splendid restoration of her Christian worship; and Christianity, even before her final triumph under Constantine, before the restitution of her endowments and the munificent imperial gifts, possessed sufficient wealth for these costly undertakings.

The Albert Memorial Chapel, Windsor.

AT the east end of St. George's Chapel, Windsor Castle, separated from it by a passage leading to the Cloisters, stands a chapel which used to be called Wolsey's Tomb House, which that able and magnificent minister, according to the custom of the times, built for his own mortuary chapel, and in which he placed the sarcophagus in which he designed to repose in death. The great Cardinal's disgrace frustrated his intentions, and his sarcophagus lay empty till it was taken as a suitable coffin for Nelson, and now lies in St. Paul's Cathedral enshrining the remains of the great Admiral. The empty and neglected tomb-house fell into gradual dilapidation, till, shortly after the death of the Prince Consort, it was proposed to the Queen to restore it as a cenotaph to the Prince's memory.

The work was placed in the hands of Sir G. G. Scott. After thoroughly restoring the original fabric, he prepared designs for

decorating the building in the most sumptuous and elaborate manner, and under his direction the roof has been filled in with mosaics upon a gold ground from cartoons prepared by Messrs. Clayton and Bell, and executed by Signor Salviati, the windows filled with rich stained glass by Clayton and Bell, the pavement laid down with mosaic of coloured marbles; a rich and magnificent altar and reredos erected; the walls below the windows enriched with sgraffiti pictures on marble by Baron Triquetti, below which runs a wall-bench of dark green marble. In the centre of the chapel stands a monument composed of dark coloured marbles, and adorned with statuary by Baron Triquetti. Upon this "altar-tomb" is a reclining figure of the late Prince Consort, habited in a suit of armour of the fourteenth century. The chain and badge of the Order of the Garter are on his breast; his right hand grasps a sword partly drawn from its scabbard, and at his feet lies his favourite hound. At the angles of the tomb are four angels, those to the west bearing shields, and at the ends of the tomb are weeping figures. The inscription, cut in marble and gilded, runs thus:—"Albert, the Prince Consort, born August 26, 1819, died December 14, 1861. Buried in the Royal Mausoleum at Frogmore. 'I have fought the good fight. I have finished my course.'"

The mosaics in the spandrills of the vaulting of the chapel consist of ornamental scroll work; angels bearing shields with devices in the apse, and in the nave heraldic devices relating to the Prince Consort.

At the west end of the chapel is a large blank window filled with historical figures in mosaic work. The wall spaces under the side windows are occupied by Scriptural subjects in inlaid marble; each of those at the east end being surmounted by a carved bust of an Evangelist, and having on either side a bust of an Apostle; and each of those in the nave having a bust of a member of the Royal Family at top and an angel on either side, by the late Baron de Triquetti, the busts by the late Miss Durant. The sculpture of the altar represents the Resurrection, by Baron Triquetti, enclosed by a border of rich mosaic work, and surmounted with canopy work carved in white alabaster.

Below the great blank window at the west end is the chief

The Albert Memorial Chapel, Windsor.

entrance, by an arched doorway, over which is a space for sculpture, and on either side two richly-carved canopied niches, which will eventually contain statues of angels, which, we are informed, are to be "typical representations of Life and Death."

The five windows in the apse contain a series of Scriptural subjects, and those at the sides of the chapel the genealogy of the Prince Consort, represented by effigy figures and their heraldic bearings in full achievement.

No doubt the restoration as a whole is a magnificent one, though there are portions of it which are open to criticism, and the hand of time will soon subdue some of the glare and give a quieter harmony to the general effect. It is to be regretted that the anachronism should have been committed of habiting the effigy in armour; the Prince's was a fine face, but it does not harmonize with the antique costume. The habit of the Garter would have formed a costume equally statuesque, more harmonious, and historically truthful.

On the Appropriation of Seats in Churches.

SIR,—Whether the pews in our churches should, or should not be appropriated is, I believe, an open question, and one which admits of much being said on both sides.

I am not insensible of many of the advantages which the advocates of non-appropriation claim as belonging to their system. In theory and in practice alike it has much to commend it to those who are interested in providing church accommodation for the rapidly increasing population of this country. On economizing grounds it is urged, I think, with some force that our churches are made available for a greater number of worshippers where the seats are left "free and open" to all comers; and on religious grounds it cannot be denied that there is something very beautiful in the idea of regarding the house of God as a place where all social distinctions are ignored, where the man of wealth and the pauper are treated on terms of exact equality, and where the opportunity of worship

is made as free to every one as is the Gospel of salvation which is there proclaimed.

It is not therefore without an appreciation of the other side of the question that I venture still to advocate the appropriation of seats in our churches, but from a conviction forced upon me by the result of my own experience that the evils of non-appropriation do in many instances more than counterbalance the advantages which I have glanced at.

1. In the first place, I am persuaded that only by the appropriation of seats can the rights of parishioners be fairly assured to them. I am aware that in large towns where the increasing population has led to the division of the parish into districts, and the erection of new churches, the parochial system has very much given way to what is called "the congregational." It is not to be expected that the old church-going inhabitants of the place will always recognize the new boundary-lines which sever their connexion with the church which they have attended from youth: neither can we wonder if some who do not belong to the district, finding their special needs more fully met, or their tastes gratified there, choose to attach themselves to the new church which has been suddenly erected near them.

Still for the most part the church will be frequented by such as live near to it, and for whose use it was intended. Now I maintain that in the interest of those who make up the regular congregation it is necessary to allot places which they may always be sure of finding at their disposal if they only are punctual in their attendance. Under the free and open system, there is no security whatever that the parishioner or regular communicant who supports the services of the church by his offerings will be properly accommodated in what may be regarded as his own church.

If the services are of a popular character and such as he appreciates, there is more danger of his rights being sacrificed, and it becomes a question of who can get first to the doors to secure the best seats.

It is not at all unusual for the worshippers to sit twenty minutes or even half-an-hour before service commences in order to be certain of a place at all. If this were a struggle for room

between parishioners who had equal claims upon the church, it would simply point to the necessity for the enlargement of the structure or further subdivision, but this is frequently not the case. Strangers from a distance—stragglers who go nowhere habitually are attracted by the report of some eloquent preacher or famous choir—and come surging up from all parts on the great festivals, or even on ordinary Sundays, to take their chance of gaining admission on equal terms with the regular members of the congregation.

What wonder if the parishioners come to regard festivals with dread, or even at last—weary of the contest—withdraw from a church which their bounty perhaps has helped to erect. I would be the last to excuse the exercise of a selfish spirit such as manifested itself in the old days of vacant pews with their locked doors, or of pews occupied by one or two individuals where there was room for six, but surely a mean can be found between these two extremes where the rights of parishioners or the permanent congregation shall receive the first consideration.

For want of it two results have often struck me in neighbourhoods of a populous and well-to-do character. One is the absence of grey-heads and the other is the absence of the poorer inhabitants. With respect to these last it is, I believe, a mistake to suppose that they will attend church better where appropriation is tabooed. It may be so perhaps in some localities, but certainly not where there is a crowd of well-dressed persons, of whom they are naturally shy, and where there are no places reserved for them, where they may all sit together without feeling themselves in the way. The poor are intensely sensitive, and will seldom come a second time where they have seen garments carefully drawn aside lest they should be soiled by their contact.

2. But the necessity of appropriation is evidenced by another fact. Without it, that Pastoral Visitation, which forms so important an element of ministerial life, becomes very difficult, and in some cases impossible. Where the congregation, though large, is constantly shifting, it is not so easy as it may seem to obtain those particulars which are necessary to enter into personal relations with the various members of it.

Of course those who live within the bounds of the district can be sought out; but others can only be reached when they choose to forward their names and addresses for the purpose of receiving a call. To persuade people to do this is far from easy. The natural shyness of the English character will partly account for the difficulty; and the fact that the middle classes of our large towns have become so unfamiliar with the visits of the Clergy in their homes, as hardly to look for them at all, may be another reason. Any how, it needs a very sharp eye and diligent inquiry on the part of the officials to ascertain who they are and where they dwell: and even then it does not occur so seldom as one would wish that after the time for being useful has passed away, one hears of sick whose anxiety might have been soothed, or of the dying whose souls might have been prepared for their last trial, by the ministrations of those under whose guidance and teaching they have placed themselves.

By appropriating seats to such as are anxious to obtain them, after the reasonable demands of parishioners have been met, this danger is to a great extent obviated, and the worshippers have the satisfaction of feeling that they are regarded as part of the flock, and consequently take a deeper interest in the work of the parish to which they have attached themselves.

3. Another advantage of appropriation is a financial one. I do not think that the allotment of seats necessarily implies a pew-rent. Personally, I would much rather depend upon the offertory for all the expenses of Divine Worship, although I am familiar with churches wherein the best portion is filled with free seats, while pew-rents are demanded only in the side aisles, or in the rear of the building—a plan which seems to me open to few if any objections. But every one who has worked the offertory system must know that there are many who avail themselves of it to indulge niggardly propensities, and though well able to give liberally, content themselves with doing little or nothing, and leaving the maintenance of fabric and services and ministry alike to the few generous supporters who have a passion for self-sacrifice. In their interest I plead for appropriation. It gives a hold over all. It enables the

churchwardens to secure that the weight of responsibility shall be in some measure shared by the whole body of the congregation. It diminishes that constant distress for funds which a dependence upon the free-will offerings of the people seems to create.

I have not exhausted all the arguments at my disposal—I believe, for instance, that the desire so often expressed by the heads of households to have their children near them, in order to check irreverence and other evils, is entitled to consideration—but I will not trespass further on your space. I will only say in conclusion, that in pleading for appropriation of seats in our churches, I take for granted that the poor man, if a regular worshipper, will receive the same attention as the rich; that places shall be only assigned on the understanding that the holders shall use them, and failing their attendance that they shall be filled by others, if need be, before the service begins—and that the right is reserved to the churchwardens of appropriating them to other occupants at such services as the usual possessors of them are not in the habit of attending.

I fear that my ideas will hardly commend themselves to the partisans of either system. Such as they are, I offer them as the results of a long experience, with a view to the further ventilation of the subject, and

I am, Sir,
Yours faithfully,
THE VICAR OF A FREE AND OPEN CHURCH

Radwell Church, Herts.

THIS church, dedicated to All Saints, is charmingly situated, on rising ground, in a churchyard surrounded by elm and beech trees, which at the time we write are of every hue of yellow and orange, and form a pleasing contrast with the red tiles of the new roof. The church has lately been partially restored, and when completed with an open timber porch (and perhaps lych-gate), will, with its surroundings, make a most

picturesque scene. The church, of which nothing seems older than the fourteenth century, appears originally to have consisted of nave and chancel only, with perhaps a south porch, and bell-cot or bell-gable. The nave in the latter part of the fifteenth century had a wall and arch built within it, about eight feet from the west end, and at the same date the walls were raised and a flat roof put on; but apparently over the nave only; as some old beams and the construction of the walling, together with the remains of the old west gable, seem to prove that the original high-pitched roof was left over the west end as well as over the chancel. This western portion of the roof was subsequently taken off, and the walls raised to the level of the altered nave; and in almost modern times the south, west, and north walls were again raised in brick-work, embodying part of the original west gable, with its dilapidated clunch coping. The eastern side was filled in with wood framing and plaster on reeds; these, covered with a blue slate roof, formed a kind of belfry, in which were two bells without inscriptions. The west window is poor and modern. The whole church is covered inside and out with stucco.

The works of restoration are a new roof, of the old pitch, right up to the west end of the church, advantage being taken of the fifteenth century cross-wall to put in beams and to construct thereon a picturesque bell-cot, with oak-shingled broach spirelet, to contain the bells. In the interior, the old oak pews on the south side are cut down to comfortable seats, and new ones to match are placed on the north side. Tile-paving of Godwin's make is laid in the chancel. A new *mensa* to the altar, an oak altar-desk, an oak double lectern, the refitting of the old pulpit, and a Derwent Foundry's slow-burning stove, complete the present works. A new chancel roof and seating are much needed.

The only ecclesiological interest of any kind in the church lies in its monuments, and the foregoing account, though of little interest, has been prefixed to the mention of these in order to make a complete record of the church. On the south wall of the sacrarium is a large marble and alabaster monument, with a sitting figure of Mary Plomer, who died March 25th, 1605, in child-birth of her eleventh child, which is represented in swaddling-

Newly-found Monumental Brass, Radwell Church, Herts, of William and Johanna Whitaker, and Thomas Whitaker, Chaplain, A.D. 1487.

clothes beside her; her hand is placed on an hour-glass. On the north wall is a small mural monument to John Parker, who died March 23rd, 1595; he is represented kneeling at a faldstool, with his wife Mary behind him, and behind her is their son, who is stated to have been 21 years old at his father's death. Mary was the daughter of John Needham, of Wimondley; she died December 2nd, 1574. In the nave on the south wall is another small mural monument, with a kneeling effigy of William Plomer, who died March 2nd, 1625. These two last memorials are interesting specimens of a quiet, reverent, and unobtrusive treatment of mural tablets. On the sacrarium floor is a Purbeck slab, with a brass to Elizabeth Parker, daughter of Anthony Cage; she died in 1602. The execution of this brass is better than usual for this date of work. On the nave floor is another Purbeck slab, with brasses of John Bele and An and Agnes, his wives; John Bele died in 1516. The inscriptions of all these monuments are quaint and interesting, but we have not space to record them. During the work of restoration it was found that a portion of the floor-level west of the altar-rail had been raised, the original floor had been left just as it was, and forming part of this floor was a Purbeck slab, with the brasses which we here engrave. This alteration had been made in comparatively recent times, for Nathaniel Salmon in his History of the County, published in 1728, mentions the brasses and gives the inscription in full. We think our readers will be interested in this monument, as the brasses are a good specimen of the art of that period. They are interesting for their costume, and it is perhaps unique to find an ecclesiastic thus represented with his father and mother. From the inscription we gather that it is chiefly to the memory of Thomas Whittaker, a priest, who commemorates his father and mother, but not the dates of their decease. William Whittaker is represented with his cap on his shoulder, with the long liripipe or tippet attached to it, as was the fashion during the latter half of the fifteenth century; in this case it is attached to the cap by a lace, as was sometimes done. In the inventory of Sir John Fastolffe we find enumerated, among other articles of dress, "A Hode of Damask felwet with 1 Typpet fastyed with a lase

of silke."[1] Good examples of the liripipe may be seen in Viollet-le-Duc's *Dictionnaire du Mobilier*, vols. iii. and iv.; also in MS. Harl. 4379, on folios 12 and 12 v, 19 and 64, are some very good examples of the various ways in which the tippet was worn. The bottom of Whittaker's dress and the cuffs of his sleeves are trimmed with fur, and at his belt are hung a purse and rosary. His wife, Johanna, is in a very simple dress, open from the shoulder to the waist; the opening and the cuffs are trimmed with a broad band of fur. This dress is probably open down to the waist behind. Manuscripts sometimes show no other garment, but this has an under-garment, which covers the bosom, and there are two lines, which indicate that the neck and chest are covered with muslin or some such fine material. Their son Thomas is represented in a chasuble, the folds of which prove that it was full and ample; the ends are round. The amice collar shows round his neck, on his left arm is the maniple, and under the chasuble are the stole, and the alb, with embroidered apparels on the wrists and at the bottom. The inscription ends with the usual prayer for the departed.

There are several other monuments of more recent times.

J. Edward K. Cutts, *Architect.*

The Use of the Supernatural in Art.

T a meeting of the Architectural Association in November, Mr. Wyke Bayliss, F.S.A., read a long and interesting paper on "The Use of the Supernatural in Art." Mr. Bayliss first undertook to show that it was the essential nature of art to deal with both the material and the spiritual worlds. "Like the great angel of the Apocalypse, Art stands with one foot upon the earth, one foot upon the sea, its head encircled with a rainbow, and in its hand a book, in which are words written. Art becomes a record of the human mind—a witness of the evil

[1] See "The Tippets of the Canons Ecclesiastical." By Gilbert J. French. London: 1850.

and the good we have done. Art is more than a record; it is a camera, looking into which we can see the workings of the soul, its aspirations after good and evil, its mighty passions, its agony when hurled back into darkness, its tremulous return to light. Like the tree of life, we stand in the midst of the garden. Around us are the lesser trees, also of the Lord's planting. Their boughs stretch out and mingle with our own, while among them gleam the white garments of the celestial visitants. Thus the world around is for ever reaching up to us, the world above is ever bending over us; but the central theme of art is life—the life of man—and the supernatural is only incidental to it. If there is one amongst the myths of Greece and Rome that can touch our hearts, it is because it tells the story of some human life. If, with Milton or Dante, we stand amidst the hierarchy of heaven and are not satisfied, it is because this story of human life is missing. If we strike back the hand that would violate the sanctuary of the grave, it is because the dead have lived, and the living have yet to die. If in art we dare to approach the Divine Being, it is only because He was Himself pleased to partake with us of this same human life, and in so doing gave us the right to look upon His face. But of all who in art have told this story of life, who does not tell us that it is twofold? If our faith in the spiritual life shall perish, art must perish also. Let the Church and the laboratory answer for themselves; but there is no place for the materialist in the studio of the artist, neither can he put his thesis into the poet's verse. There is a passion in art that can be kindled only by the divine flame of love—a passion that gives to the inanimate world life, that lifts the brute creation to our side, that raises us to God; and this not by confounding things that differ, but by binding the creation into one, and giving it and the glory of it to the Creator. There can be no doubt that the representation of celestial agency is legitimate in art. There is scarcely an artist or a poet who has not made the gods his theme. If the supernatural in art finds its truest expression in our daily life, it is in the rich gardens of religious symbolism that it finds its highest expression. But the moment that art ceases to reflect, and assumes to partake of the Divine nature, it dies. Arrayed in royal robes it may be, but it dies; sitting upon the throne it may

be, but it dies. How could it be otherwise? It is impossible at the same time to recognize the true glory of a work of art and to attribute to it a supernatural origin. That which is a representation cannot be also the thing itself. The antique statues which we so highly prize as works of art were made to adorn the temples of gods; but they were not worshipped. It is not in a state of high art that men become idolators. It was just when Greek art culminated in its beautiful statues that Socrates was leading his disciples to think. It was just when Correggio and Da Vinci were filling the world once more with beauty that the Reformation burst forth in Europe. In the days of Phidias men knew very well where their statues came from—from the studios of their artists. What is of vital moment to the lovers of art is this: that superstition and art cannot exist together. Either art must become so debased that there shall be no glory in it for the artist to inherit, or the people must become so brutish that they cannot recognize a work of genius. Where is the image of the great goddess Diana with the ten breasts, for which Demetrius made silver shrines? Such statues as these are those which men worship."

In conclusion, Mr. Bayliss gave a *resumé* of the whole subject of his paper, in which he said: "Art, which will touch all things, must lay its hands on Christ too, and nail Him to the cross once more, even though itself should die in the act. For art is a living thing, and can suffer, and die, and see corruption in its miraculous virgins and black Christs as surely as in the great goddess Diana with the ten breasts, or in its Juggernauts and pashts of the still pagan world. And we have seen also the serener splendour of landscape art, the trees of the Lord which are full of sap, and the cedars of Lebanon which He hath planted—are they not a living background to the rest? And does not the mighty roar of the waters blend its cadence with the cry that has gone up for our race since first man went forth to his labour? "Seeing the invisible," faith in the unseen world? What is life without it? And Art: Can Art so much as exist without it? It is to the poet what light is to the painter, what ideal beauty is to the sculptor; it grows upon us as the stars grow in the evening sky. We see it in the fairy tales told to us

when children, that made our hearts beat faster, and our tiny hands clasp our mother's the more closely, as at night we climbed the broad stairs to our beds. We see it in the tales of romance and chivalry that we read on summer holidays, beneath the trees by the river's side, or stealthily from books hidden under our *Delectus*. We see it in the Christmas carols we have read by our own fireside, with the happy faces of our children gathered round us. We turn to our library, and the same thing meets us there. Chaucer and Spenser amongst the earlier writers; Coleridge and Wordsworth, of the Lake school; Keats and Shelley amongst the idealists; Campbell and Scott, who sing of it in ballads; Byron and Moore, whose verses are of love; and Shakspeare, whose name must stand alone, because it comprehends the splendour of them all. Then in our own time are there not Tennyson and Browning, and from the Far West Longfellow and Lowell? And from the East come the records of the Crusades, from the sunny South the song of the troubadour, from the North the legends of the Minnesingers. These are not mystics or religionists, but, for the most part, they simply tell the story of human life. But amongst them all there is not one who, in telling this story, does not tell us that this life is twofold. There is no effect without a cause. Why is it that all men, everywhere, always have seen the same words written upon our life—in different characters it may be—blurred it may be at times; but still the same words? "Seeing the invisible;" faith in the unseen world. Let theology and science answer for themselves; but it is a matter of life and death to art. If all this life, of which art speaks so passionately, is only the same as that of Black Auster—if our prayers are only like the cry of the hunted hare as she feels the dogs upon her—let us have done with all this tremor about the past, this looking for the future. But I am speaking only about art. Well, then, if our faith in the spiritual life shall perish, art shall perish also. What can materialism do for art? There is a passion in art that can be kindled only by the divine flame of love. But does matter love? There is a passion in art that gives to the inanimate world life, that lifts the brute creation to our side, that raises us to God; and this, not by confounding together things that differ, but by linking into one

the whole creation, and giving it and the glory of it to the Creator. With how mighty a flame this passion burns, flashing into light all the strange elements of life, material and spiritual. Again, I say, let the laboratory and the Church answer for themselves; but there is no place for the materialist in the studio of the artist, neither can he put his thesis into the poet's verse. One, indeed, has essayed to do so, but before the pen fell from his hand the sceptic had become a believer. It is Shelley who wrote,—

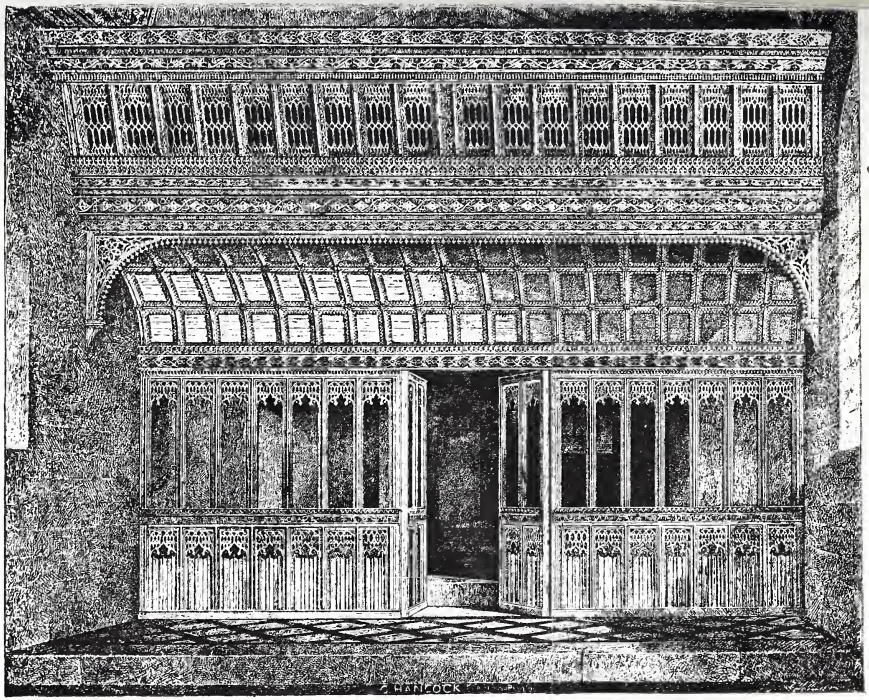
> "Through wood, and stream, and field, and hill, and ocean,
> A quickening life from the earth's heart hath burst,
> As it hath ever done, with change and motion,
> From the great morning of the world, when first
> God dawn'd on chaos."

Who shall say that Shelley wrote this in mockery, or not, rather, that it is the language of one who had "seen" dimly it may be, but had "seen" the invisible? Said I not rightly that Art stands like the great angel of the Apocalypse, with one foot on the earth, one foot on the sea, its head encircled with a rainbow, and in its hand a book, in which are words written?"

The Rood Screen in Llangwm Church, near Usk, Monmouthshire.

THE accompanying illustration is a reduction of the one which Mr. Gladstone referred to upon a recent occasion, in a speech at Greenwich, as representing a work of art rivalling jewellery in its elaboration, and extraordinary as the work of perhaps a village artist in the middle ages.

The larger plate, from which this has been taken, was prepared for and published in the *Building News*, p. 150, vol. xxi., and was photo-lithographed from a drawing made for me by Mr. Burridge, from measured drawings of my own, with my



Rood Screen in Llangwm Church

designs for some of the portions, hereafter to be described, which no longer exist.

Mr. Gladstone remarked upon the discrepancy apparent between the character of such a work and the retired locality of the church which contains it. This anomaly, as it certainly would be considered, were its example followed, even at the present day, must have been actually greater at the time it was executed.

Llangwm Ucha and Llangwm Issa are adjoining parishes, in Monmouthshire, held by the same vicar, the Rev. William Price; a prebendal stall was formerly attached to Llangwm, so that it was formerly of more account ecclesiastically than now. Their two churches are within a few hundred yards of each other, situated a short distance from the high road between Chepstow and Usk, about three miles from the latter town. Alongside of this road may still be seen, here and there, the remains of a lane, now but a deep picturesque ravine, a water-course in winter, overhung by old hedgerow trees. Such lanes in olden days formed the only means of communication between the towns and villages, and traffic could only have been carried on by means of pack-horses or mules. This part of the country must therefore have been far more isolated when this work was undertaken than now. The above fact has apparently influenced the design of the screen, inasmuch as the ornamental details consist of carvings, that might be so conveyed from a distance, inserted between beads worked in the solid of the massive beams probably prepared on the spot.

The church of Llangwm Ucha, though very simple, befitting its surroundings, is by no means rude; on the contrary, it possesses a happy disposition of but few parts, with pleasing proportions. It is picturesquely grouped and good in detail, and is, in fact, itself a work of true art specially adapted to its position, and might even now be studied with advantage as a type for a village church. It consists of a nave, without aisles, with a south porch, chancel and tower projecting from the north side of the chancel, at its junction with the nave. The design of the tower is particularly happy, it has a corner-stair turret, rising above a deep battlemented parapet, in an unusual position

(the south-west angle), exactly where best calculated to aid the composition. It dates from the early part of the fourteenth, with additions of the fifteenth century. The windows are small, with the exception of one large four-light Perpendicular window at the south-east angle of the nave, evidently inserted for the purpose of throwing a flood of light upon the screen, and producing a fine concentration of effect within the building.

The Rood Screen consists of the lower screen, which extends right across the nave with double-folding doors in the centre, with two panelled divisions in each, and seven on either side beyond, making eighteen in all. The panels are in two heights, the lower half, below the middle rail, filled in with carved linen patterns under delicate traceries. Of the upper ones, three at the extreme end on each side were boarded as against the responds of the chancel arch, and the boards bear traces of painting; the rest are open, giving a charming view into the chancel beyond, and all have rich traceries. A continuous beam, highly enriched, forms the cornice to this lower portion of the screen. Although greatly dilapidated, sufficient remains to enable the original design of this part to be reproduced exactly. Unfortunately, very little of the actual work remains in a condition to be refixed, as it had been nearly hacked to pieces when pews were introduced into the church in comparatively modern times.

The intermediate coving between the lower screen and upper rood-loft has vanished; but, fortunately, at the back of the lower beam of the rood-loft are the sockets for all the upright ribs, giving the exact section of their mouldings. The horizontal ribs shown as intersecting with these are conjectural on my part, but authority for them in other examples is to be found. No doubt the panels in this coving were filled as the other solid ones with paintings. Fortunately, the magnificent rood-loft above is in a sounder condition. A considerable portion of the ornamental carvings of both the beams remains. One of the spandrils, which form so effective a feature, was in existence several years ago, and I was able to take an accurate copy of it; it has unfortunately since disappeared. The panels between the upright posts are also gone, and there is no trace whence

their design could be ascertained. Those shown in the engraving were designed after those in the more perfect, but far less rich screen in the small church of Patricio in the heart of the Black Mountain, near Llantony Abbey. It may be, that before this feature be supplied, if at all, this design would be reconsidered, and the type of the tracery in the spandrils might give a suggestion for its treatment.

The structure itself of this church at Llangwm has been restored at considerable cost by the efforts of the present Vicar, the Rev. William Price, who rescued it from impending ruin at a time when many persons counselled its abandonment or destruction. It is his intention now to endeavour to restore this screen, which cannot be left in the condition it is in. He has already raised a moderate sum for the purpose, and, as may be imagined, the resources of the neigbourhood are small, so that he is obliged to ask assistance beyond it ; and it may not be out of place to state here that he would send on application a copy of the larger lithograph—of which our illustration is a reduction—to any one inclined to help him in the carrying out his project.

In conclusion, I would state that the marvellous beauty and delicacy of the enrichments upon this screen fully bear out Mr. Gladstone's commendation. I shall never forget the first impression it produced upon me when I first saw it in the almost ruined church. What then must have been its effect when it glowed, as unmistakeable evidences prove, with gold and colour, and when all its panels were painted? Truly, whether the work of mere village artists or not, the realization of such a dream of beauty in a remote country hamlet might well convey such a lesson to us as that which Mr. Gladstone so happily drew from it.

JOHN P. SEDDON.

The Difficulty of Hearing in some Churches.

To the Editor of the Church Builder.

SIR,—In fulfilment of the promise made in my last letter, I have now to say something about sound-boards over pulpits. There are two principal kinds, the flat and the parabolic. Flat sound-boards were, I believe, much more usual formerly than they are now. I have known several instances of their having been removed, being thought to be of no use. Yet it is not likely that they would have been put up in so many churches, if they were never of use. It may be easily seen, from the principles laid down in my letter of last July, that they must be of some use in very lofty churches, because they stop a good part of the preacher's voice from going up to the ceiling and returning thence in a disturbing echo. The canopy over the pulpit in St. Paul's Cathedral acts in this way. But in churches that are not lofty a flat sound-board can be of no use except to deaf persons sitting very near the pulpit. The reflected sound can not reach the further parts of the church.

The parabolic sound-board invented by the Rev. J. Blackburn, of Attercliffe, near Sheffield (according to the article on Sound-boards in the *Penny Cyclopædia*), and perhaps also by the Rev. Professor Farish, of Cambridge, is free from this defect. The objections to it are, first, that it is ugly; second, that it sends the reflected sound in one direction only, that in which the preacher faces; so that the hearing of people on either side of the preacher is not helped at all, but rather hindered.

There are two other forms of parabolic sound-boards which would be free from this objection. I am not aware that either of them has been tried. The simplest is that of a parabolic cylinder, that is to say, such a surface as might be formed with a sheet of paper, by bending its parallel edges so as to form equal parabolic arcs. This would assist the preacher in sending

his voice sideways, as well as straightforward; but it is to be noted that the same position of the head would not suit best for hearers in different directions.

The third form of parabolic sound-board is that formed by the revolution of a parabolic arc round a vertical axis passing through its focus, instead of an axis nearly horizontal, as is the case with Blackburn's sound-board. This form would not be unpleasing in appearance, being somewhat like the pendants in the roof of Henry VII.'s Chapel, and it would reflect the sound in all directions. For further particulars about it I beg to refer to a letter of mine, printed in the *Ecclesiologist* for December 1868.

Both the first and third kinds above described require the preacher's head to be kept still, a little behind the focus of the parabola, or else the distant hearers will not obtain the full advantage of the reflector. Besides this, all the three kinds require that the preacher's mouth should be at the right level. This may be effected either by making the sound-board moveable, or by adjusting the floor on which the preacher stands. The latter method seems to me preferable. I would suggest a tripod, as wide as will go into the pulpit, panelled flush, with three screw-legs passing through near the corners.

I take this opportunity of putting on record a fact in church-acoustics, which has lately come under my observation. The ancient church of this parish consists of a nave thirty-two feet long, chancel a little shorter, north aisles to nave and chancel, and tower opening into the nave at its west end by a low semicircular arch. The aisle of the nave had a lean-to roof continuous with the northern side of the nave roof. This roof had become much decayed, and my architect, Mr. William White, having been called to advise, said it was evident that the aisle had formerly possessed a gabled roof, corresponding to that which remained on the chancel-aisle. A gabled roof was therefore constructed according to his designs, and the north wall raised about a foot. When the church was reopened I found that it had been improved acoustically, as well as optically; and independent testimonies which have been given to the same effect leave no doubt on the matter. Before this restoration there was a rather strong echo from the blank wall at the west

end of the nave, sufficient to make hearing difficult, unless one spoke rather slowly. Now this echo is much reduced. This phenomenon may be easily explained. The pulpit and lectern are in the south-east angle of the nave. In the former state of the building the voice struck the large sloping ceiling of the navé-aisle, was reflected against the west wall, and thence returned into the nave, close in the rear of the direct echo. Now, on the contrary, nearly all the sound which enters the aisle dies away in that part of the church, producing an agreeable resonance, but no disturbing echo.

Yours truly,

Corringham, Essex. S. S. GREATHEED.

The Bishop of Lincoln on the Adornment of Cemetery Chapels.

WE are requested to publish the following correspondence :—

To F. MERCER Esq., *Chairman of the Burial Board, Gainsborough.*

MY DEAR SIR,—When I had the pleasure of being with you a short time ago at Gainsborough, for the consecration of a portion of the new Cemetery there, I was much struck with the beauty of its situation, especially of the mortuary chapel. It seemed to me that by judicious management it might be made a pattern and model to other cemeteries in this county and diocese.

With a view to this end, I ventured to submit for your consideration, and for that of the Burial Board at which you preside, whether the chapel then consecrated by me, might not be made conducive to Christian instruction and Christian consolation, *by means of appropriate adornment*, representing Scriptural subjects and Scriptural emblems, illustrative of the great

doctrines of our common Faith and Hope in the Divine Teaching of God's Holy Word concerning death, burial, resurrection, and immortality. Such representations would, I conceive, serve to relieve the present coldness and dreariness of the interior, and also would supply fit, solemn, and consolatory subjects for the meditation of Christian mourners, who came to the chapel for the purpose of consigning the last remains of their departed friends and relatives to the grave.

I now beg leave to lay this proposal before you, and request the favour of your communicating it to the Burial Board. It would, of course, be understood that if the Board sanctions the proposal, no part of the expense of carrying it into effect should fall on the funds at their disposal, but that it should be defrayed entirely by voluntary subscriptions, and that the plans for executing it should be submitted to them for their approval.

I am, my dear Sir,

Yours faithfully,

C. Lincoln.

Riseholme, Lincoln,
26th Oct. 1875.

Gainsborough, 9th Nov. 1875.

My Lord,—I had the honour to read your letter of last week to me at a meeting of the Burial Board yesterday, and the following resolution was unanimously passed:—"That the Chairman be requested to thank the Bishop for his letter relating to the decoration of the consecrated chapel, and to say that the Board has pleasure in acquiescing in the Bishop's proposal, but fears that as the walls are new, there may be some difficulty in carrying this out successfully at present."

In addition to this feeling expressed as above, it was thought by some members of the Board, that it would be invidious if we did not sanction and lead in something to be done similarly in the unconsecrated chapel; and I was to ask you if you thought that one subscription list for both could be entertained, or at least that two lists could lie side by side for people to give to one or both, as they might be inclined.

If you can make any suggestion to meet this feeling, I am sure the Board would appreciate it.

I was also to mention that the chapels are not supplied with any warming apparatus, and therefore will not be always dry. Should not therefore any decorative work be done on zinc or copper? or else it will stand very little time.

Thanking you for your last letter, and hoping to hear from you in reply to this at your leisure,

I beg to remain, my Lord,

Yours faithfully,

FLETCHER MERCER, Jun.

To the Rt. Rev. the Bishop of Lincoln.

We take leave to add an expression of our gratification that the Bishop of Lincoln is thus taking steps to promote the practical adoption of the suggestions he himself lately made, in the preface to the second edition of his Westminster Abbey Sermon on the *Burning of the Body*. We hope that a similar movement may be initiated in the case of other cemetery chapels; and we can perhaps hardly do anything more likely to incite others to undertake the task, than to republish the Bishop's suggestions at length in his own eloquent words.

A nobler design cannot be conceived than this, for the exercise of the best faculties of Christian Art and Christian Archæology, as well as of the purest aspirations of Christian Faith, Hope, and Love. We do not expect nor require such intense energy of devotion as that which freighted fifty galleys with earth from Jerusalem and brought it across the Mediterranean to the consecrated enclosure of the *Campo Santo* at Pisa, in the year 1228. But we have need of the consecration of Architecture, Sculpture, and Painting for such a purpose as this. Why should not a Giovanni of Pisa arise among us to execute a design for an English Campo Santo? Why should not a Nicolas of Pisa be associated with him, by congenial works of Christian Sculpture? Why should not English Orgagnas come forth and adorn the walls of its cloistral arcades with frescoes, representing such sacred subjects as are found in the Catacombs, and which speak of Death, Burial, Resurrection, and Ascension, and which, while they charm the eye, cheer the heart of the spectator?

Might not also some noble church be erected in connexion with the holy precincts, and add fresh beauty and sanctity to it, as the Campo Santo at Pisa derived a solemn dignity from its association with the group of sacred

buildings near it, the graceful Baptistery, the mysterious Campanile, and the majestic Cathedral?

Why should not we be allowed to profit now by such helps of the Painter's pencil, as enabled the early Christian to read the histories of the Old Testament by the light of the New, and as shed gleams of glory on the darkness of the Grave, illumined by the rays of the Gospel?[1] Why should not our Cemeteries reproduce the Christian teaching of the ancient Catacombs? How wise and instructive was the art,—however untutored and rude in design and execution,—which, when it had represented the work of Sin and Death in our first Parents Adam and Eve standing at the interdicted Tree, and driven from Paradise,—proceeded to plant near it, as its spiritual antithesis, the Second Adam, bearing our Sins on the Tree of the Cross, and tasting that Death which has its fruit to us in Everlasting Life. How happy were the inspirations of the Artists, who painted the frescoes of the Catacombs, in the consolation they ministered to Christian mourners, by placing before them the Ark on the waves of the Flood, and the Dove bringing to the patriarch Noah the green olive-branch of Peace, the pledge of the cessation of the waters, and thus suggesting to them the cheering assurance that the beloved ones, whom they had lost by death, were now safe and at rest, after the storms of this life; and that there would be peace also for themselves, remaining in the Ark of Christ's Church, however tempest-tost it might be. Why should not we be stimulated to acts of faith and holy obedience, and be comforted with hopes of a blessed resurrection, by contemplating such scenes,—frequently recurring in the Catacombs,—as Isaac bearing the wood, and Abraham stretching out his hand to offer up his son, and receiving him again in a figure,[2]—a type of Christ's Death and Resurrection? Joseph cast into the pit, and into prison, and afterwards raised to eminence in Egypt; Jonah, throwing himself into the sea, and emerging from it after his three days' burial; the three children walking at ease in the flames of the fiery furnace at Babylon, with One at their side like the Son of God; the aged prophet Daniel, sitting in the calmness of faith amid the awe-struck lions in the den; the translation of Enoch and Elijah after a brave ministry, in evil days, to a life of everlasting glory—such were some of the picturesque homilies which preached lessons of faith, patience, and courage, to the eyes and hearts of the Christians, amid the solemn stillness of the Graves of their relatives and friends, and over the mortal remains of Saints and Martyrs, who had passed through suffering to glory.

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[1] On the Christian teaching of the Catacombs by such representations as are noticed here, see *Aringhi Roma Subterranea, ed. Arnem*, 1671, pp. 276, 289, 292, 318, 360, 382, 415, 444, 477, 582; and Burgon's very interesting and instructive *Letters from Rome*, Letter xix. and xx., and the great work of De Rossi, and the useful *Manuel de l'Epigraphie Chrétienne*, by Le Blant, Paris, 1869.

[2] Heb. xi. 11.

Would not Christian Art be as willing and able to minister to Christian Faith in our own days, as it was in those of our forefathers in the Church?

The New Testament also acquired a living freshness by means of the Painter's skill, applied to the adornment of the Catacombs. The Sower, sowing his seed, was a spiritual preacher, not only because he brought to mind the practical interpretation of the parable by the Lord Himself,[3] with regard to the Seed of the Word, sown in the soil of the heart by the Divine Sower, and our consequent human responsibilities, but also because by approximation to scenes of Death and Burial, he suggested the analogy supplied by Christ and His Apostles,[3] that the Grave itself is a seed-plot, in which the bodies of the faithful are sown by Him, to be raised to a harvest of Glory. The Good Shepherd also—that portraiture so dear to the Ancient Church—how cheering was his work, in bearing the lambs safely in his bosom, and leading his Sheep through the deep and rocky defiles of the desert, and recalling to the mind the words of the Psalmist,[4] "The Lord is my Shepherd, therefore can I lack nothing:—Though I walk through the valley *of the shadow of death*, I will fear no evil, for Thou art with me, Thy rod and Thy staff comfort me." The parable of the Wise Virgins,—the raising of Lazarus from the grave by the voice of Christ; these also ministered their proper warning and encouragement; and the figure of the fish, bespeaking our union in Christ, begun in the waters of baptism; and the burning Heart, aspiring upwards with a flame of pure love to Him; the Cross and the Anchor, the emblem of hope, and of tranquil rest in Christ; the monogram *Chi Rho*, enclosed in a circle, and the *Alpha* and *Omega*, declaring that Christ is "all in all" to the believer; and the Palm-branch of victory these were significant symbols, which supplied abundant food for religious meditation.

St. Jerome[5] tells us that when he was a boy at school in Rome, he used to go with his comrades on Sundays to the Catacombs, and to visit the tombs of Apostles and Martyrs there, and to thread the intricate subterranean labyrinths, which were flanked on each side by sepulchres; and we may well believe that the spiritual teaching, which he thence derived, made a deep impression on his mind, and did much to qualify him for that work which he afterwards performed as an Expositor of Holy Scripture, and as a Doctor of the Church of Christ. What Sunday School in the world could do more for a devout and meditative mind than the ancient Cemeteries of Rome?

Excursions from our great cities to such Cemeteries as these might be like Christian pilgrimages; especially for those who might visit the graves of their own relatives there, and look at the places where they themselves would one day be laid at rest by their side, after the troubles of this life.

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[3] Matt. xiii. 19. 1 Cor. xv. 42.

[4] Ps. xxiii. 1—4.

[5] St. Jerome, in Ezek., cap. x.

We beg the attention of our readers to the following letter addressed to the Editor of the CHURCH BUILDER.

Riseholme, Lincoln,
December 14th.

MY DEAR SIR,—May I ask your readers and correspondents to supply practical information as to the best modes of Wall-painting applicable to the case of Cemetery Chapels, and also the titles of such books as convey information on the subject, and the names and addresses of such artists as have been employed in the execution of such works?

I am, my dear Sir,
Yours truly,
C. LINCOLN.

On the Use of Plaster in Architectural Decoration.

WITH the Gothic revival arose a great demand for "reality" and a corresponding outcry against "shams," which was quite right in principle and not unneeded at the time; but it sometimes made mistakes and sometimes ran into extremes. A "favourite aversion" of the realists was stucco or "compo," and the hatred was not unprovoked, for the ease with which walls of bad brick could be converted into a likeness to stately stone, and the facilities with which the sculptured mouldings and ornamentation appropriate to such stately stone buildings could be "run" in stucco, had caused a terrible abuse of the material; when the stucco itself was deteriorated in quality, so that it began to crumble away after a few years' exposure, there was cause enough to make an outcry against it.

But the aversion carried the realists into extremes. Rubble walls, which had undoubtedly been originally covered with plaster by their Gothic architects, were elaborately pointed by their restorers, and puzzled observers tried to make believe that they saw something admirably real and artistic in their ruggedness. In interiors of churches especially it was the fashion to leave the bare stone walls, or to build them with the red brick exposed, although every old church in the kingdom, whose interior walls were not of fine ashlar, had its interior

invariably finished with plaster, and more or less of decorative colour.

The reaction has, however, fairly commenced. A study of the subject has sufficed to show that plaster (of various kinds) is an honest, durable, valuable, and convenient material, which has been used largely in all the great past styles of architecture; which is almost indispensable in finishing the interiors of buildings built of small unshaped stones, and of bricks, and which may even be used in ornamentation if used legitimately. Accordingly, we find it introduced in some of the Government buildings at Kensington, in the Sgraffito method, and spreading from thence to other buildings up and down London. We find also a few examples of the reproduction of the external pargetting work, which ornaments the exteriors of so many of our seventeenth century houses.

But especially we find a good deal of attention being given to the use of plaster in the interiors of buildings, and suggestions for the use of artificially coloured plasters, which seem worthy of attention.

For example, Mr. Pullan, in his paper recently read before the R.I.B.A., on the Decoration of Basilicas, said that it is "puerile" to decline to hide the face of honest but ugly red brick with a coat of plaster; and that it is perfectly justifiable to use either veneer of marble, variegated scagliola, or coloured stones, for the purpose of obtaining colour, in cases where funds did not allow of the purchase of blocks of marble. And this was followed up by another writer in an article in the *Building News*, from which we take leave to borrow the following sentences:—

"The old 'compo' school erred in that it sought to reproduce everything in cement or plaster: features whose value consisted in their being composed of parts—articulated, if we may use the term—were 'run,' or 'cast,' and stuck on as the case might be. . . . . But the plastering sought to be revived now is a far more rational and artistic matter. Whereas the first struck at the very root of architecture by substituting cement for members of stone and brick, the latter concerns itself only with surfaces and wall-faces, and the extent to which stuccoes have been recently applied leads us to believe the

reference for brick-faced walls interiorly will not be of long ontinuance. When plastering was under prohibition it was ejected for everything. Architects would not use it for church eilings, because they found no remains of old middle-age roofs o treated, but plenty of late plaster ceilings added in the post-Reformation churches; they began soon to contemn its use for church walls, because the Puritanical zeal of the old Reformers delighted to whitewash and plaster over their walls At this time, too, the fashion for Venetian-Gothic, with its brick, and marble, and mosaics, led captive the church architect and increased the frenzy for real coloured materials. The interior of churches were henceforth divested of plaster, and the brick facings came into vogue, and many of our best recent churches are finished in this manner. . . . . It appears to us the legitimate use of plaster incrustations, in the absence of some more desirable materials, offers several advantages to the architect. First, it is an inexpensive covering for structures destined to be altered or enlarged to meet the growing requirements of the day—a suggestion that was ably thrown out by Mr. Pullan at the Architectural Association, in his paper on 'Coloured Decoration,' last session. It offers many physical advantages, as it is less deadening to sound than brick or stone facings; its granular surface does not retain the condensed moisture like hard, close, and polished materials; it forms a homogeneous skin to the walls; and, lastly, it lends itself to decorative treatment, both in monochrome and colours. Architects prefer an appeal to antiquity however. We have said one reason why plaster was abandoned for churches was because no trace of plaster could be found on the walls of ancient churches. It so happens the plea of antiquity against plaster is now set aside as worthless. Our best archæologists and church architects have admitted its existence upon ancient walls, and even coloured decorations have been found under coatings of paint and whitewash. In the earliest written record we hear of mortar being used as a plaster, while examinations of ancient Asiatic remains attest the fact. The Romans, we know, largely used plaster incrustations on their brickwork. The Coliseum shows plastered surfaces, and the early Gothic structures were largely faced with stucco. It is a mistake to

imagine the Middle-age builders used any other material. In many of the earlier churches and monasteries we find rubble walling, and a coarse rubble used in the vaulting, which was covered with a rough plaster, and probably decorated. Painted decorations have been discovered on the walls, and no doubt the vaulted surfaces were sometimes also relieved by colour. The existence of plaster on the vaulted surfaces is proved in many instances by the ribs of the groining projecting before the face of the rough rubble filling-in, which formed a good key to the plastering. Netley Abbey, and many other monastic buildings of the twelfth and thirteenth centuries, may be cited.

"The subject of internal incrustation leads us to speak of the use of coloured mortar for this purpose. . . . . Painting cement and stucco has not been found advantageous, though the custom largely prevails. Painting the surface of calcareous cement does not improve it; the paint retards the induration by cutting off the air; and a sufficient time to allow of perfect evaporation of moisture is required. The same authority asserts that if paint or oil be applied on stucco, it ought not to be used in less than a year after the incrustation is made. This observation is confirmed by all plasterers and painters.

"But the employment of different ingredients with mortar shows far better results that may be turned to account in decorative plastering. Metallic substances like antimony, white lead, arsenic, martial pyrites, are injurious; they give colours which are not permanent, and calcareous cements exposed to the weather are found to be best without metallic matter. Among the more durable ingredients for imparting colour, without injuring the cement, may be mentioned coloured sands, and coarse powder of durable coloured bodies. Thus Thames sand produces a grey tint like Portland cement. Yellow and other beautiful coloured sands are obtainable in the Isle of Wight, Croydon, &c.; or coloured glasses or stones, in place of sand, or partially, may be employed to give deeper tints. These should be beaten to a coarse powder, the fine portions being washed away as injurious to the cement. Coloured mica and marble may also be used in external plasterwork instead of paint. Bone-ash produces by admixture a

pleasing grey, which may be contrasted with brighter stuccoes of sand. Substances insoluble in water have been found best for the purpose of tinting cements, while sulphurated and metallic powders impair them for external use. Coloured calces of iron produce a deep tint, and may be used in internal incrustation. Any coloured, hard, gritty body may be incorporated with mortar for incrusting purposes. We have made great advances lately in this direction. The 'sgraffito' treatment of plaster is one that admirably shows what artistic effects may be produced by simple means in flat colours and relief; though it seems to us, more may be done in tinting our plastered surfaces in light tones, and in rendering paint and paper less necessary for finished decorations."

The Tower of St. Antholin's.

THE church of St. Antholin, in the new Queen Victoria Street, City of London, is one of the condemned London churches, but it was generally understood that the tower and spire were to be preserved as an historical monument, and an architectural ornament of the new street. When it became known some months ago that it was the intention of the authorities that the tower should share the fate of the rest of the church, the British Archæological Association, with praiseworthy spirit, memorialized the Ecclesiastical Commissioners and prayed for its preservation. We greatly regret to learn that the Commissioners have replied that the Order in Council has the force of an Act of Parliament, and leaves them no discretion in the matter.

We trust it is not yet too late, by urgent representations in the proper quarter, to arrest the threatened destruction. The site occupied by the tower is only forty-four square yards, and though the value of land in that situation is fabulously great, yet the Church and the public can well afford to forego the

price which would be obtained for this forty-four square yards for the sake of the preservation of a monument which would be an ornament to the City, and which has historical associations of considerable interest. The erection is described as one of the best of Sir Christopher Wren's towers. It rises direct from the ground, and with its octagonal spire attains the considerable height of 154 feet, forming a notable object even in the more general views of London. St. Anthony, Antling, or Antholin, had a church dedicated to him in Budge-row, at the corner of Sise-lane, so early as the twelfth century. The edifice was rebuilt in 1399, and again in 1513, being then a splendid example of florid Gothic. It perished in the Great Fire, and in 1682 was re-erected by Sir Christopher, the parish of St. John Baptist, Walbrook, being then annexed to that of St. Antholin. Ecclesiastically its associations are of the most interesting nature, since the fane which preceded Wren's structure was the cradle of Puritanism in this metropolis. In 1559, just after the accession of Elizabeth, there was established at St. Antholin's the "Geneva fashion," in the shape of an early prayer and lecture, the bells for which began to ring at five in the morning, and, according to the old dramatists and ballad-singers, the Puritan preachers rarely ended their sermons before dinner-time; thus "As long as the bells of St. Antholin's" became a proverb. Here, too, in 1640, the chaplains of the Commissioners of the Kirk of Scotland to King Charles I. preached such tremendous discourses, full of "curiosity, faction, and humour," that on Sundays from daybreak to nightfall the church was never empty. It would be a pity if a remnant of a building recalling so many interesting episodes in our church history were wantonly destroyed. That the *Daily Telegraph* pleads for its preservation in a leading article, from which we quote the previous paragraph, is an indication that this monument is one of general public interest. We add our earnest prayer for its preservation.

The Bishop of London on Mission Chapels.

IN his recent Charge the Bishop of London bears the following weighty testimony to the value of Mission Chapels as a part of the machinery for the satisfactory working of our Town Parishes :—

"In the same period (viz. the last four years) a considerable number of Mission Rooms, or School Chapels, have been built or procured, and much additional accommodation for public worship has been thus provided; while, at the same time, such buildings are often better situated for the poorest parts of our parishes, and give opportunity for services simpler, shorter, or more varied, where found more attractive and useful to those of our people who have not yet been trained to understand and enjoy the full beauty of our Church's forms of worship. But these Mission Rooms must in no case be considered as substitutes for permanent churches; only as preparatory for them or auxiliary to them. In this sense they are most valuable; and I am disposed to think that the machinery of no parish containing above 4000 souls, and comprising any considerable number of the working class, ought to be held complete, which has not some building or room for religious worship and instruction, though available also perhaps for secular purposes, to supplement, and educate for, the fuller services of the sanctuary."

We should be glad to receive communications on this important subject from any of our readers who have experience in the working of Mission Chapels and rooms. We are disposed to think that the great room for religious worship should not be too large; that combined with it should be other rooms for a working-man's club or reading-room; and probably other rooms have been found desirable. We also doubt whether it is desirable to have the great room licensed for Divine Service; that necessitates the use of the ordinary Prayer Book service; and we are disposed to believe that something much more simple is what is really needed as a missionary service among working people.

The Church of All Saints, High Wycombe.

THIS Church was built by the Abbess of Godstowe in the year 1273, and Mr. Street, the architect for the restoration, says that partly on account of its architectural details, and partly on account of its great size, it is quite the finest parish Church in Buckinghamshire, and one of the finest in the diocese of Oxford; the nave is 48 ft. high, and the length of the building from east to west is 180 ft.

The architectural history of the building is curious. In the 13th century, when the church was built, it appears to have been a cruciform church, with a central tower, and both nave and aisles covered with steep-pitched roofs, probably without a clerestory. The length of this church was the same as from the east side of the present tower to the present east end, and the width exactly the same as now. The details of the architecture were extremely good, as we know by the remains in the windows of the aisles, and in the arch from the north aisle into the north chancel aisle.

In the 15th century the whole design of the church was altered, the central tower was removed, the columns and arches of the nave rebuilt on a loftier scale than before, and a clerestory and western tower added. At a somewhat later date the chancel was also rebuilt, but here the old proportions of height were retained.

Many of the windows and the south porch are fine specimens of Early English work, but most of the exterior stone mouldings had been hacked off and stucco substituted; the pillars and arches in the interior had also been much mutilated to make way for pews, monumental tablet, &c.; while all the woodwork of the church was in a very unsound condition. Up to 1872 a picture of St. Paul preaching in Britain blocked up the east window; this was then removed to the council chamber, and a new east window took its place, and was filled

with a beautiful specimen of Hardman's stained glass (the subject being the "Crucifixion") in memory of the late Lord Carington. The portion of the church now being restored is the nave and aisles. The church has been in the hands of the contractors since November 1871, and no one who knew the church of old can fail to be favourably impressed with the change, while everybody can see that the work is a *bonâ fide* restoration. On the south side there are now five Early English windows, as no doubt originally was the case, though one had been blocked up for many years, and another was displaced, probably in the 15th century, by a large uninteresting one altogether out of character with the rest, and in such a bad state that the architect had no hesitation in allowing the five windows to be restored in one uniform style. When the roofs were properly cleaned, it appeared that they had been beautifully stencilled in vermilion, black, and white, and the colours and pattern were so clearly visible on the nave roof that it was decided to restore it: this has been done, and the effect is so grand that nothing but lack of funds prevents the Committee yielding to the general wish that the aisle roofs should be treated similarly. The chancel, chancel aisles, and transepts will be taken in hand in a few weeks, and a vast change will be seen after a while. The removal of the ceiling and opening of the old high-pitched roof, with the other alterations, will make a great improvement in the appearance of the church. There will then still remain much to be done. The contract and design provide for seating the whole church, which will hold about 2000 people, with oak benches. As the old font, which is miserably shabby, had not even age to recommend it, Mr. Street has designed a most beautiful one to be carved in Caen stone and raised on yellow Mansfield stone steps: on four of the eight panels will be the Evangelists, and on the others their symbols, while there will be much rich carving besides these on the remaining parts of the font. Carved oak screens were at one time a great feature in the church, and were so when the architect first knew the church: some parts still remain in the parvises over the south porch, and Mr. Street says, "it is of extremely good design and workmanship," and he strongly advises its restoration. The tower is a splendid piece of massive

masonry, and of the same character as the tower of Magdalene College, Oxford; but the upper part was added about 100 years ago, and ought to be much altered so as to be in keeping with the lower portions. There is a fine peal of ten bells, and there is also a chiming apparatus, which, until quite lately, played a tune every three hours; but this, like the church, needs restoration. The architect's estimate was for £10,290, excluding the upper part of the tower, and as strenuous efforts have only as yet produced the promises, &c., of £6500, the Committee do not see their way to finishing the work, but hope they will not be obliged to stop the restoration for want of funds. They still require almost the whole of the means necessary to defray the cost of oak seats, a stone pulpit, the restoration of the old screens, and of the south porch, besides that of the tower, and, until the whole work (with the exception of the tower) is completed, some of the largest donations are not payable.

The Incorporated Church Building Society made a grant of £150 towards the restoration.

Restoration of Ely Cathedral.

THE decoration of the lantern and octagon of Ely Cathedral, by Mr. Gambier Parry, having been completed, the occasion was marked a short time since by the assemblage of a number of visitors to examine the new work. Sir Gilbert Scott, Mr. Rowe, the cathedral surveyor, and Archdeacon Emery explained the construction, and gave a history of the octagon and its decoration, and the Archdeacon read a statement respecting the work. The ornamentation is in the style of the fourteenth century, and has been carried out under the direction of Mr. Gambier Parry, who designed the whole and painted the chief figures. The central boss of the lantern groining is a half-length figure of Christ in glory, considerably above life-size, and

with the conventional clouding around it. It is boldly carved in oak. The right hand is raised in the attitude of blessing, and with the left hand the inner garment is drawn open to exhibit the wound in the right side. Around this figure is painted a galaxy of seraphims, on a grey-blue ground. The panels of the window-hoods are painted red, marking the distinction already made by the architectural construction, and in them are painted cherubims and golden stars. The windows of the lantern were filled some years ago with coloured glass, in memory of the late Dean Peacock. The colouring of these windows is harsh, and in strong contrast with the mellow and rich painting of the woodwork, and very injurious to the general effect. Below the windows are thirty-two openings, surmounted with rich tracery. They are filled by panels, on which is painted an angel choir. The figures are composed in groups of four under each window, and are represented playing Mediæval instruments. The two eastern and two western bays are intended to be severally grouped together, forming distinct series of eight figures. The instruments in the hands of the figures are the psaltery and citern, the regale, tabret, lute, violin, bagpipe, and trumpets. Below the range of figures are smaller panels simply ornamented with the monogram, the cross, and the crown, resting on a richly-carved cornice, which forms the base of the lantern. The groining of the octagon forms eight hoods, four above the windows and four above the great arches of the choir, nave, and transepts. Beneath these last are remarkable statues of the four Evangelists about life-size, seated in the attitude of writing with a pen in one hand and a long scroll in the other. A writing-table by the side of each figure with the inkhorn attached to it by a strap, and another loop to hold the pen, is very complete. The space between the great arch and the groining of the choir is filled with rich tracery, on the central panel of which is painted the Crucifixion, with angels holding the chalice and palm-branch on the right and left. The long spandrels of groining are painted with the conventional scrollage in harmony with the architecture. The monogram and crown of St. Etheldreda are found in several parts of the ornamentation. There are little or no visible precedents for colouring found to guide the present work when the woodwork

of the lantern and octagon was cleared of whitewash. Some remnants of red and blue were found in the hollows of mouldings, but exhibiting no principles of artistic arrangement. There was no ornamental coloured design anywhere, unless a sham Gothic tracery on a green ground which covered part of the octagon groining could be considered as such. The greater part of this being weak modern work was not thought worthy of repetition. An account of the painting of the whole of the woodwork, the colours used and their prices, the name and wages of the chief workman, "Walter Pictor," is found among the archives of the cathedral. To judge by the colours the work must have been very rich. They were vermilion, orpiment, azure, verdigris, cynoper or dragon's blood, red lead, white lead, gold colour, and silver and gold leaf. His work was executed between the years 1335 and 1346. His wages were eightpence per week. The statues required to complete the set of apostles for the octagon are now to be added, the Dean having commissioned Mr. J. F. Redfern, the sculptor, to proceed with the work at once.—*Builder.*

On the Warming of Churches.

To the Editor of the CHURCH BUILDER.

SIR. EDITOR,—We all know that nobody has yet discovered an effectual way of warming a church—short of keeping the fire going night and day all the week through. I have a suggestion to make on the subject.

The facts of the case, as we all very well know, are that when a warming apparatus of any kind is set agoing, it heats the lower stratum of air, which immediately begins to ascend and the upper stratum of cold air inevitably begins to descend. The conformation of the building, and the currents from doors and windows, give special directions to this down-draught;

and the church is full of draughts until the whole air is at the same temperature, and an equilibrium is once more established.

The suggestion I have to make is this—that in many cases it would be better not to disturb the equilibrium to begin with; that the church would really be warmer if no attempt were made to warm it at all.

We all know that if the air is quite still we do not feel even a considerable degree of cold; but if there is a wind a much less degree of cold is very keenly felt. If the air in church were left perfectly still, clad as we all are in outdoor wraps, I submit that we should not feel the cold nearly so much as when artificial winds, blowing in all directions, are created by petty attempts at warming.

This is the method of warming these churches, which the old people followed for a good many centuries; I may claim for it that it is the ancient Gothic method of warming! It has also the great merits of simplicity and cheapness!

Faithfully yours,

E.

Church Building in Leeds.

On Thursday afternoon, a meeting was held in the Mechanics' Institute, Leeds, with a view to Church Extension in the town. The Bishop of Ripon, who presided, stated that during the vicarage of the late Dean Hook nineteen new churches were consecrated. In 1863, when the present Bishop of Hereford (Dr. Atlay) was vicar, a subscription was begun which produced £50,000, and altogether during the last ten years £140,000 had been provided for Church work in Leeds. Nine new churches had been erected, seven parsonage-houses built, and church accommodation had been increased by 6748 sittings, besides which clergymen had been employed provisionally, and some temporary iron churches provided, which next year would be superseded by permanent stone edifices. But now the funds were exhausted, and the work was not complete because the increase of population within the borough annually went on at a greater rate than the increase of church accommodation. The want of the Church

in Leeds was fifteen new churches and £100,000. It was a large sum, but was it beyond the capability of Leeds to produce? He read in that day's *Times* that one man had contributed £20,000, and another £10,000 towards the restoration of a cathedral, and he thought there were merchant princes in Leeds who were capable of making splendid gifts in the interests of the Church of England. Dr. Chadwick moved that immediate steps be taken to make further provision for church accommodation and church ministration. The Mayor (Mr. Croft) seconded the motion; and the Bishop of Hereford, in supporting it, said that during the last five years the Church had contributed for education and for schools connected with the Education Department £3,070,962, while during the same period the sum contributed for that purpose by all other religious bodies, excluding the Church, was but £679,836. The first resolution having been carried, as were others, Mr. W. V. Denison, said that £100,000 was absolutely necessary to do what was incumbent on the Church in Leeds to do, and his intended contribution of £2500 should be doubled if the full amount shadowed forth should be reached. He proposed that, as a fitting memorial of the invaluable Church work done by the late Dean of Chichester when he was Vicar of Leeds, one or more churches be erected. The Bishop of Ely, who was Vicar of Leeds a few years ago, seconded the motion, mentioning that before Dr. Hook was appointed to Leeds the vicarage was offered to the late Samuel Wilberforce, but was declined by him on account of delicate health. He recommended the trustees of the living to inquire about Hook, who was then at Coventry. The result was Hook's grand pastorate of Leeds for twenty years, and in his autobiography Mr. Gladstone recognized the greatness of his work when he mentioned the means taken in the north in those years to win back the great manufacturing population to the Church. Bishop Woodford added that when he was offered the Leeds vicarage, and was hesitating what to do, he consulted the Dean of Chichester, who said, "If I could have ten years of my life back I would throw up this cathedral and all belonging to it, and be off back again to Leeds." After an eloquent appeal on the subject of disestablishment and confiscation, the Bishop was followed by Mr. Whatley Balme, the Vicar of Leeds, the Dean of York, Sir C. Lowther, and others, and a subscription list of £32,800 was read amid much cheering.

ST. ALBAN'S ABBEY CHURCH STILL IN DANGER.—We regret to learn that there is a new alarm with regard to the safety of St. Alban's Abbey. In a report just make public, Sir Gilbert Scott has confirmed the opinion that the south arcade wall, the aisle and roof, and it is feared the nave roof too, are in such a state that they might fall any day, and the finest part of the Abbey become a ruin past recovery. Sir Gilbert Scott's opinion has been obtained at the instance of Sir Edmund Beckett. The restoration committee are progressing with the repairs in the middle part of the church as fast as funds will allow, but, urgent as the necessity is for dealing with the nave, they are powerless to do anything of any real use until there is a prospect of raising the requisite sum of £30,000. Sir Edmund Beckett cannot be-

lieve that the diocese will allow its new cathedral, which is in one sense the oldest in the kingdom, and is the longest church in the world except St. Peter's at Rome, to remain shored up and in danger of falling into ruin, and he comes forward with the handsome offer to subscribe £1000 on condition that the whole of the £30,000 is promised within a year, or at any rate as much as will enable a satisfactory contract for the works to be safely made. It is stated on good authority that Sir Edmund's lead has been already followed by several promises of similar amounts, but they have not been officially announced.

At the September (1875) Meeting of the Exeter Diocesan Architectural Society, the Rev. J. Ingle exhibited an ancient and very interesting baptismal shell, which had been brought from China by a lady, to whom it had been given by a Chinese. The shell is deeply carved on the back with a subject apparently intended to represent the Good Shepherd, and it is probably a relic of one of the Jesuit Missionary Stations in China.—*Building News.*

Trees and Shrubs for Town Churchyards.—Limes, planes, and many evergreens may be planted with great advantage. The *Aúcuba Japónica*, a native of Japan, for instance, endures smoke, and would flourish in London. The mulberry is known to thrive in the densest parts of London, and the weeping cherry is a flowering shrub that stands smoke well, as it is found in the smoky neighbourhood of Lambeth Palace Gardens. Mr. Wallace mentions also the *Ailanthus glandulosa* (tree of Heaven), and the plane-tree as valuable growers. The former tree and the *Eucalyptus globulus* especially have the power of arresting noxious influences, by a peculiar chemical element residing in their leaves and bark. On this account they have been largely planted in unhealthy spots. Every one knows the value of all trees in absorbing carbonic acid from the atmosphere.—*Building News.*

Worms in Carved Woodwork.—Fumigate the carvings well with benzine, or brush the dust off and saturate the wood with a strong solution of corrosive sublimate. Copal varnish in linseed oil well rubbed over may be tried, or applying an infusion of a bitter kind like quassia. Turpentine is also useful; but I believe the vapour of benzine is the best remedy, after which a coating of varnish in oil may be given.—G.——Try a saturation with turpentine, then varnish with copal if unobjectionable.—L. —*Building News.*

A meeting was held at the Mansion House, on Tuesday, Nov. 2, 1875, in inauguration of a fund for furnishing St. Paul's Cathedral with a peal of bells and chimes for striking the quarter hours. Sir Edmund Beckett, Q.C., moved that it was desirable that a peal of bells should be supplied to St. Paul's Cathedral, and, in addition, a set of chimes. Mr. P. Cazenove

seconded the proposition, and it was carried unanimously. Dr. Stainer, organist of St. Paul's, suggested that they should have first a good English peal of bells, which would cost about £3500, and, with chiming apparatus, £500 additional; and next, if money was forthcoming, that they should establish chimes at an expense of between £3000 and £4000 more. The Rev. J. Erskine Clarke proposed that Dr. Stainer's proposal for a peal of bells and the arrangement of chimes be generally approved, and this being seconded by Mr. Penrose, surveyor of St Paul's Cathedral, who stated that the steeples and belfries were admirably suited for the proposed purpose, was adopted. A committee was formed to collect subscriptions.

Correspondence.

To the Editor of the CHURCH BUILDER.

Queen's College, Oxford, 29th Nov., 1875.

SIR,—Allow me to correct an error which the writer of the article on "Incised Slabs" has made in the October No. of the *Church Builder*. He illustrates his paper by a sketch of a slab from *Stapleton* Church, Notts. I do not think there is such a place in that county. I am very well acquainted with the slab in question, having rubbed portions of it. It is on an altar tomb, on the north side of the chancel of *Burton-Joyce* Church, Notts. On the south side of the same chancel is another slab of the Stapleton family; this specimen is much worn away in parts, albeit, like its companion, it is an altar tomb.

I am, Sir, yours obediently,

W. P. W. PHILLIMORE.

To the Editor of the CHURCH BUILDER.

SIR,—How are we to account for what seems to me to be a remarkable feature in the construction of most of our Churches? There are many small country Churches with which I am acquainted, which have several doors for ingress and egress, which are now usually deserted except one. In most cases there is a door at the west end, under the tower, often of large dimensions, and the door richly ornamented; sometimes it is only a small door instead, apparently only for the use of the ringers; then there is a door leading from the porch into the Church; another opposite to it, the priest's door, usually very low, and small, as if the priests in old times were men of singularly small dimensions; another door leading into the vestry. What was the object in having so many entrances into the Church? I should be glad, also, if some one would explain the almost entire want of vestries

attached to our ancient Churches? Was it tha the priests resided somewhere near, and put on their various vestments in the presence of the congregation? As a rule, I believe vestries are of modern erection, not seldom a disfigurement to the building to which they are attached.

Yours, &c.,
O. L. CHAMBERS.

Reviews.

Some Chief Truths of Religion. By the REV. EDWARD L. CUTTS, &c. Society for the Promotion of Christian Knowledge: 67, Lincoln's Inn Fields.

THIS little book is, we think, calculated to be useful to very many of our Church people, giving, as it does, a connected and comprehensive view of the chief truths of religion. It gives, to begin with, the great truths about the Being and Attributes of God, a subject which we have often thought was singularly overlooked in our popular religious books. It enters into the philosophy of the Fall and Redemption in a way which we have no doubt will be interesting and helpful to many minds. It is clear and full on the Church, the Ministry and the Sacraments. Its teaching is of the school represented by Bull and Andrewes, while its publication by the S.P.C.K. is a sufficient guarantee of its safe orthodoxy.

The Life of Robert Gray, Bishop of Cape Town, and Metropolitan of Africa. Edited by his Son the REV. CHARLES GRAY, M.A. Rivingtons: London, Oxford, and Cambridge.

These two handsome volumes have a twofold value. They give in ample fulness the life of one who was the type of a class of English clergymen, which is happily a large one, a man not of distinguished genius or profound learning, but of fair scholarship and practical ability, singleness of mind and devotion to duty, great energy and industry and power of work. It is pleasant and profitable to be introduced, as we are here by his private journals and letters, into intimate acquaintance with such a man. The history of Bishop Gray is also a very important chapter in the history of those daughter Churches whose creation will be looked back upon in future ages as one of the most remarkable ecclesiastical achievements of the generation which is now passing away. The long struggle against an heretical Bishop, and the firm assertion of the Ecclesiastical status of the South African Churches, form two remarkable passages in this important period of Ecclesiastical history. We are very thankful to have such a life, and such events, so fully and ably recorded as they are in the work before us—a work which we cordially recommend to our readers.

Our Mother Church: being Simple Talk on High Topics. By Mrs. Jerome Mercier. 2nd Edition. Rivingtons: London, Oxford, and Cambridge.

Mrs. Mercier has found out how little even well-educated girls commonly know about Church matters, and has set herself to tell them what all well-educated girls ought to know on the history, doctrines, and services of the Church of which they are members. The material of her chapters on these various subjects has been carefully compiled, and is (on the whole) sound and satisfactory. But the speciality of the book is the pleasant and attractive style in which all this sound information is conveyed; there are many books in which the same matter is contained, but books which few young persons would read except as a hard task; on the other hand, few young persons who begin to read Mrs. Mercier's book will be able to stop till they have finished it; we invite all our young friends, boys as well as girls, to try.

The First Chronicle of Æscendune: a Tale of the Days of St. Dunstan. *Alfgar the Dane:* a Tale of the Days of Edmund Ironside. By the Rev. A. D. Crake, B.A. Rivingtons: London, Oxford, and Cambridge.

There is no better way of teaching history to young people, or to elder people either, than by good historical stories. A *good* historical story gives the facts of history correctly, and fills up the facts with a carefully-studied picture of the manners and customs of the time. The interest of the fictitious plot carries the reader on to the end of the book, and there remain on his mind a recollection of the facts and a knowledge of the times such as could otherwise be obtained only by a wide range of reading and careful digestion of its results. Such historical stories are Mr. Crake's. He has studied the most recent and best writers for his history, and has filled in his pictures with care and completeness, and competent archæological knowledge. The books would make acceptable Christmas prizes or presents.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 15th November, 1875, Grants of Money amounting to £1375 were made in aid of the following objects, viz. :—

Building new Churches at Birchincliffe, in the parish of Lindley, near Huddersfield; East Murton, in the parish of Dalton-le-Dale, near Sunderland; Liscard, in the parish of Wallasey, near Birkenhead; Shrewsbury, All Saints'.

Rebuilding the Churches at Guildford, S. Nicholas, Surrey; Knighton, Radnor; Lower Sapey, near Worcester.

Enlarging or restoring the Churches at Belstone, near Okehampton; Branston, near Lincoln; Brigstock, near Thrapstone; Castle Donington, near Derby; Durham, S. Mary-le-Bow; Llanwnen, near Lampeter; Newcastle-upon-Tyne, S. John; Peterborough, S. Mary; Rimpton, near Sherborne.

Under urgent circumstances, the Grants formerly made towards enlarging the Churches at Croydon, S. Andrew, Surrey; Reading, Christ Church; S. Sithney, near Helston, Cornwall; and Watlington, Oxon, were each increased.

Grants were also made from the Special School Church and Mission House Fund towards building School or Mission Churches at Alnwick, Northumberland; Chatham, S. John, Kent; Criddling Stubbs, in the parish of Womersley, near Pontefract, York; and Brynmawr, in the parish of Llanelly, Brecon.

The Society likewise accepted the Trust of sums of money as Repair Funds for the Churches at Wangford, Suffolk; and Thorp Arch, York.

The Grants voted on this occasion have again made a great drain upon the Special Mission Church Fund, and so many outstanding applications have yet to be met, that it is earnestly hoped fresh contributions may soon be made to this very important branch of the Society's operations.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance.

Canterbury.

			£	s	d
Oct.	12	Beckenham, S. Agatha's .....*O*	4	7	0
Dec.	11	Temple Ewell.....*O*	0	11	7

York.

Nov.	25	Kirkby Knowle .....*O*	0	8	10
Dec.	11	East Acklam .....*O*	1	4	8
	11	Leavening .....*O*	0	15	0

London.

Oct.	12	Upper Clapton and Stamford Hill.....*A*	28	10	0
Nov.	8	Westminster, Holy Trinity .....*O*	2	8	1
	12	Hackney .....*A*	24	8	11
	23	Putney, All Saints...*O*	2	13	6

Durham.

Oct.	4	Harton .....*O*	1	11	3
	9	Alnwick .....*O*	3	0	0
	23	Whitworth.....*O*	1	5	0

Winchester.

Sept.	27	Catherington .....*O*	1	0	11
	27	Blendworth .....*O*	4	10	7
	28	Kingswood .....*O*	0	14	0
Oct.	4	Petersfield .....*O*	2	0	3
	16	Woodlands .....*O*	3	4	10
	18	Elstead .....*O*	1	14	9
	19	Forton S. John .....*O*	1	6	3
	26	Fetcham.....*O*	10	15	0
	26	Otterbourne .....*O*	6	0	0
	27	Portsea .....*O*	3	3	0
	27	West Clandon .....*O*	3	12	3
	30	Farncombe .....*O*	8	5	5
	30	Shackleford S. Mary*O*	9	8	1
Nov.	2	Kennington, S. John the Divine .....*O*	5	5	0
	17	St. Peter's Port, Parish Ch. and S. Barnabas*O*	7	7	6
	22	North Holmwood.....*O*	10	7	9
	26	Blindley Heath.....*O*	2	0	6
	29	Camberwell S. Philip*O*	1	18	9
Dec.	7	Moordown.....*O*	1	18	9
	10	Chertsey S. Peter ...*O*	3	15	1
	16	Kingsclere.....*O*	5	0	0

Bangor.

(*No remittance.*)

Bath and Wells.

			£	s	d
Sept.	24	Staple Fitzpaine.....*A*	2	10	0
Oct.	5	Cheddar .....*O*	2	12	1
Nov.	4	Beckington .....*O*	3	9	6
	6	East Brent.....*O*	2	0	0
Dec.	3	Henstridge.....*O*	1	14	4

Carlisle.

Oct.	20	Aikton.....*O*	1	3	6
	21	Broughton - in - Furness .....*O*	4	1	6

Chester.

(*No remittance.*)

Chichester.

Nov.	5	Hurstpierpoint.....*O*	2	2	0

Ely.

Oct.	12	Norton .....*O*	2	19	0
Nov.	4	Barrington .....*O*	1	8	6
Dec.	10	Holywell .....*O*	1	5	0

Exeter.

(*No remittance.*)

Gloucester and Bristol.

(*No remittance.*)

Hereford.

Oct.	8	Hereford .....*A*	10	19	11

Lichfield.

Oct.	4	Aldridge.....*O*	4	6	0
	7	Smethcott .....*O*	1	3	1
	12	Horninglow .....*O*	2	15	0
	12	Wolverhampton, Christ Church .....*O*	2	14	6
	23	Dilhorne.....*O*	1	0	8
	26	Smethwick.....*O*	3	19	7
Nov.	3	Boylestone.....*O*	5	0	0
	29	Stretton .....*O*	6	3	10
Dec.	4	Derby S. Ann .....*O*	5	0	7
	7	Newport.....*O*	3	12	7
	15	Wolverhampton, S. John .....*O*	10	17	6
	17	Dresden .....*O*	1	1	0

Lincoln.

Sept.	28	Bitchfield ..... *O*	£4	14	0
Oct.	8	Besthorpe ..... *O*	1	0	7
	8	Girton ..... *O*	0	12	10
	16	Riseholme ..... *O*	3	11	3
Nov.	16	Scamblesby ..... *O*	0	12	6
Dec.	7	Gedney Hill ..... *O*	1	10	6
	10	Stubton ..... *O*	2	0	0

Llandaff.

Dec.	7	Penrhôs ..... *O*	1	4	6

Manchester.

(*No remittance.*)

Norwich.

Oct.	2	Horsford ..... *O*	1	11	9
	9	Great and Little Glenham ..... *O*	1	1	0

Oxford.

Oct.	2	Sandhurst ..... *O*	2	0	0
	7	Eaton Hastings ..... *O*	1	2	9
Nov.	2	Hurley ..... *O*	1	4	0
	8	Clewer S. Stephen's *O*	4	0	4
	9	Minster Lovell ..... *O*	0	10	6
	9	Brill ..... *O*	0	18	4
	9	Boarstall ..... *O*	0	11	8
	18	Farnham Royal ..... *O*	4	9	5
	23	East Hendred ..... *O*	1	10	9
	23	Denchworth ..... *O*	1	5	8

Peterborough.

Oct.	9	North Kilworth ..... *O*	1	0	0
Dec.	10	Woodford Halse ..... *O*	1	18	2

Ripon.

Dec.	15	Dewsbury, West Town *O*	£2	3	7

Rochester.

Sept.	28	Stanway ..... *O*	1	1	0
	29	Colchester, S. Mary's *O*	8	0	0
	30	Braintree ..... *O*	4	17	6
Oct.	11	Kelvedon Hatch ..... *O*	0	16	9
	11	Downham ..... *O*	6	10	0
	12	Willingale Doe ..... *O*	1	9	4
	12	Shellow Bowels ..... *O*	0	13	5
	15	Ashwell ..... *O*	6	0	0
*	28	Fyfield ..... *O*	2	0	0
Nov.	1	Goff's Oak ..... *O*	2	11	7
	8	Wethersfield ..... *O*	2	10	5
	17	Littlebury ..... *O*	3	0	10
	18	Bulvan ..... *O*	2	10	0
	26	Wanstead ..... *S*	17	15	0
Dec.	13	Tillingham ..... *O*	1	18	1
	13	Southminster ..... *O*	4	5	1

Salisbury.

(*No remittance.*)

St. Asaph.

(*No remittance.*)

St. David's.

Oct.	23	Tremaine ..... *O*	4	0	0

Worcester.

Oct.	2	Church Lawford ..... *O*	3	17	0

Sodor and Man.

(*No remittance.*)

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,

HER MAJESTY THE QUEEN.

President,

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,

HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer:—H. GERARD HOARE, ESQ.

Secretary:—REV. RALPH MILBURN BLAKISTON.

Chief Clerk:—MR. H. DUNNING.

Bankers:—MESSRS. DRUMMONDS, Charing Cross.
MESSRS. HOARE, Fleet Street.
BANK OF ENGLAND.

Number of Places assisted by the Society to 19th July, 1875	6,398
New Churches erected	1,711
Old Churches rebuilt or enlarged	4,687
Number of Additional Seats obtained	1,597,852
Number of Free Seats	1,258,117
Amount contributed by the Society	£825,573
Which has called forth a further expenditure on the part of the public of not less than	£8,759,568
Number of *Mission Churches* aided	212
Amount contributed	£5,804
Number of *Repair Funds* deposited with the Society	268
Amount invested	£63,513

Donations or Annual Subscriptions of *any amount*, either for the GENERAL FUND, or for the MISSION-CHURCH FUND, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary*, at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

The Church-Builder.

No. LVIII.

In Lieu of Church Rates.

IN a large number of parishes, especially those in the country, there is hardly any burden which falls more heavily upon the Incumbent of the parish than that of providing sufficient funds for the maintenance of the Parish Church in a state of substantial soundness and efficient repair. The ravages of time and the vicissitudes of the weather are continually at work, producing decay and ruin. We all know how one night's wind and rain, or one hour's thunderstorm may result in such dilapidations as to require an outlay of many pounds to repair the destruction. Again, owls and jackdaws, though sometimes regarded as picturesque adjuncts of a Parish Church, to say nothing of the ivy, which with clinging embrace creeps slowly up the walls, or the mice and bats which find their way into the most minute nook or cranny—these all combine to cause a necessary increase in the builder's bill for making the church weather-tight. And who is to pay this bill?—or the glazier's? who is to re-fill the panes knocked out by the stones thrown by an idle boy at the sparrows on the eaves?—or the carpenter's?—or the smith's?—or the plumber's?—all of whom may be often required for little odd jobs.

In the days now gone by and never likely to return, when Church Rates were compulsory, this was not such a difficult matter as it is now.

It is indeed a source of much gratification when the parishioners will consent to a voluntary rate, and these show us that they cannot be rebuked for "running every man after his own house, while God's house is lying waste." But this is not very frequent.

Recourse must be had to the collection of subscriptions, and only too frequently the parson himself has to bear the chief cost out of his own pocket.

If a lump sum of a few hundred pounds can be raised, the interest which this will produce when invested will often quite suffice. But then another difficulty occurs. In whose name is it to be invested, and in what securities is it best to invest it?

In order to meet this difficulty, the INCORPORATED CHURCH BUILDING SOCIETY has accepted the responsibility of acting as Trustee, which as a Corporate body it can legally do. The Principal is invested in Government securities in the name of the Society, and the interest, if it is not required as it becomes due, is invested by way of addition to the Principal, but not in such a manner as to prevent the whole or such a portion of it as may at any time be required being paid over to the persons entitled to apply for it. It is usual that the persons who shall be thus entitled to apply are the Incumbent and Churchwardens.

The Society at present holds in Trust between 60,000*l.* and 70,000*l.* for these purposes.

The Society is willing to entertain any application for the acceptance of such Trust Fund, either for the repair of a Church, or as a Building Fund for a new Church hereafter to be erected.

Any information on the subject can be obtained from the Secretary of the Society.

St. Nicholas Church, Great Yarmouth.

THE magnificent and unique church dedicated to St. Nicholas, at Great Yarmouth, is the largest simple parish church in the world. It has an area of 23,265 feet, and is capable of accommodating 3877 persons. Its foundation on the site of an earlier church, of which all traces have disappeared, is said to have been imposed by the Pope as a penance upon Bishop Herbert de Losinga (the glozing tongue) for simony. The Norman church of that prelate, finished A.D. 1119, was the nucleus round which, in later ages, the present stupendous structure has grown up by degrees. There are very scanty remains now of Losinga's work, although it has ruled and influenced all that succeeded it. There are but two intermediate stages of the tower between the crux piers built in the Decorated period round their Norman cores, and the Early English belfry stage. Losinga's church consisted of a shorter nave than the present, with narrow lean-to aisles, a central tower and transepts, a chancel which was probably finished by a semicircular apse, and similar apses are supposed to have terminated the vistas of the aisles. The west end, it has been conjectured from traces of foundations found, was flanked by a pair of towers, as usual in the Norman styles.

During the Transitional period, in the early part of the 13th century, Losinga's church, except the tower, was entirely taken down, in order that another larger church might be built. This and the subsequent enlargement were due to the very rapid development of the trade and population of the town, after it had obtained a charter from King John and had been created a Free Borough. The determination that their church should increase in like proportion to their wealth is evidenced by numerous entries in the Borough Rolls, still extant, some of which are exceedingly curious.

The church at this time assumed the character of a complete

large cruciform structure around the old Norman tower. It has a nave of eight bays and lean-to aisles 11 feet 8 inches wide. The string-course of the roof-plates for these and corbelled eaves-courses over them, once external, are now visible within the building.

Even this second church of the Transitional period could hardly have been completed, if ever it were so, before it was resolved still further to enlarge its area. The fashion for the chantries or mortuary side-chapels, which had then come in, was the cause of this modification. These were supported by the principal families and several of the Trade Guilds of the town. To this same cause was due the addition of aisles of inordinate width to many other churches in Norfolk, West Walton for instance. At St. Nicholas, though the effect of these aisles in themselves is fine, yet the due proportions of the building to which they were added are injured. This enlargement is said to have been dedicated in 1251, and the church was reconsecrated by Middleton, Bishop of Norwich in 1286, doubtless after these aisles had been added to the nave. They are very nearly 40 feet wide each, while the nave is only 23 feet. Their style is that of Early Geometrical tracery. Their arches of communication with the transepts are noble features, about 30 feet wide; that on the south side is semi-circular, richly moulded.

This system of enlarging the aisles was afterwards extended to the chancel, and the four arms of the original cross church enveloped within them were lengthened as required. A stately vaulted southern porch was also added to the south aisle of the nave. These successive additions show by the character of their details the later periods of their erection, the chancel and its aisles being of the more fully developed Decorated style, and the transept ends of the Flamboyant traceried period.

When this system had been completed, the church again assumed the character of a stately complete cross church, with its four arms of unusual length, the plan being brought to a parallelogram by the vast aisles of greater width and height. The tower, furnished with a wooden spire covered with lead, rose to the height of 186 feet, with pinnacles at its angles. At

every external angle of the building, and where the nave and its aisles adjoined at the west end rose a mighty octagon turret with a lofty pinnacle, and staircases within these turrets gave access to all the gutters of the building, and both externally and internally the church was striking from the grand proportions and simplicity of design.

It is known also that it was, like most of the churches of Norfolk at that time, sumptuously furnished and decorated. It had a splendid roodloft, a "fair pair of organs," altars with lights burning in its several chapels, the walls were decorated with paintings and tapestries and the model of a ship as a type of the Church depended from the roof. Sacred dramas and miracle plays were represented in it, records of the stage properties of which are extant.

Even this enormous church did not, however, satisfy the aspirations of this ambitious town, for in the year 1330 it was determined by the young men of Yarmouth to erect a sort of narthex, or porch, flanked by two colossal towers in advance of the present west front of the church, intended to be called "The Bachelor's Aisle," and to serve in some manner as additional space for chapels. This structure was actually carried up to a considerable height, but proved too much for the ability of the founder and was abandoned. Its foundations yet remaining are quite astonishing, and as a matter of archæological curiosity its loss is to be regretted, yet it could only have tended still further to complicate and injure the character and proportions of the church.

After the time last mentioned all subsequent changes and works done, till the present work of restoration was undertaken, were to the detriment of the fabric.

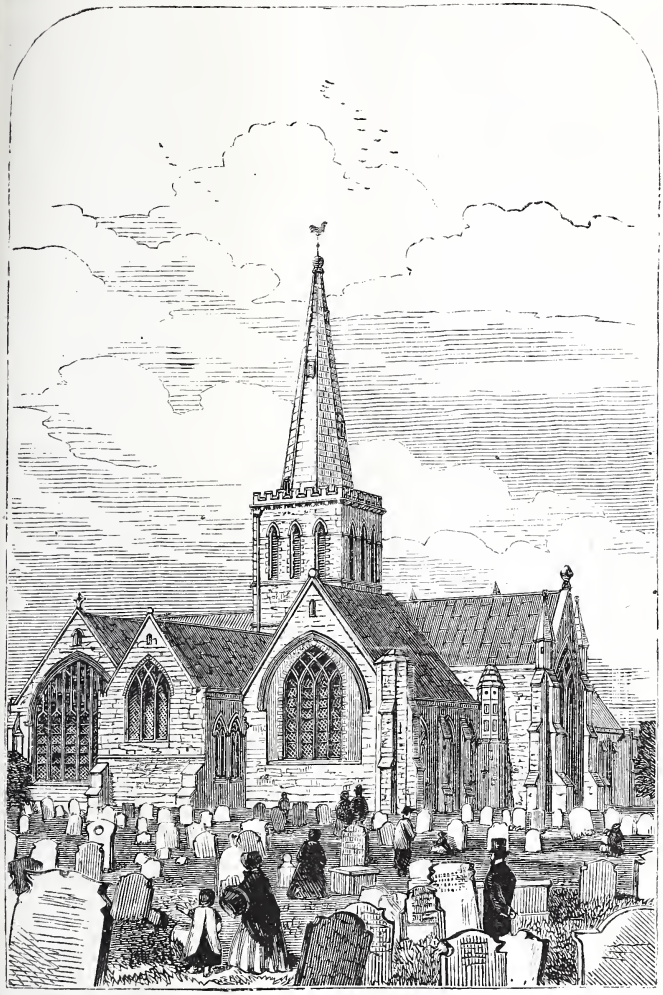
One further considerable modification took place during the historic period of Gothic architecture. This was towards the close of the Perpendicular style. The earlier roofs had evidently fallen into decay and were replaced with others of, compared with the former no doubt, comparatively rude and even barbarous character. The early windows of the side-aisles were filled with fine Perpendicular tracery, as were the large windows of the transept, and many other works were done in a reckless fashion, which did grievous damage to the general design.

Centuries of neglect then followed and the church suffered within and without, till nothing but its mere framework remained. Puritans and churchwardens wreaked their will upon it. But the climax was reserved to the commencement of the present century, when the whole of the external stonework was hacked over and covered with cement, and the interior severed in twain by a wall of partition built across it, and every vestige of its former beauty, as far as possible destroyed—and that at a cost of nearly 30,000*l.*!

In 1845 the then Incumbent, the Rev. H. Mackenzie, appealed for aid towards its restoration. He raised and expended about 5000*l.* upon it, restoring the arcades of the nave, and reseating the western portion, under the direction of Mr. J. H. Hakewill, Architect.

In 1862 the further restoration was entrusted to me by the Rev. H. Nevile, now Archdeacon of Norwich, and the Committee, and by their orders the whole area has been thrown open internally. The Norman portion of the tower, which was in a ruinous condition, was made good, as also the Early English belfry stage above, with new pinnacles at its angles. The chancel, previously shortened some 10 feet, has been restored to its original length with its angle turrets and pinnacles. These works cost about 6000*l.* Since then, under the same direction, and at a cost of 4000*l.* to 8000*l.*, the south aisle of the nave has been thoroughly restored and re-roofed, and a portion of the west front with two of its pinnacles restored or rebuilt. In carrying out these works the earth outside has been excavated and removed to the depth of many feet, which have in effect been added to the height of the building; the cement casing from the parts restored has been removed, and some interesting details have been discovered, in particular a beautiful doorway in the western wall of the south transept, where it projects beyond the aisles.

Although from the degraded and dilapidated condition into which this church had fallen much still remains to be done, it is now for practical purposes in a condition fit for the services of a congregation larger than can attend in any other church in the kingdom, and the present Vicar, the Rev. G. Venables, has followed in the footsteps of his immediate pre-



Yarmouth Parish Church, before Restoration.

decessors in zealously carrying out the work of gradual improvement. A debt left to defray a portion of the cost of the rebuilding of the south aisle has been considerably diminished since he came. But the principal work undertaken by him, has been one of no small difficulty and enterprise. It has been the removal and reconstruction and improvement of the magnificent organ of the church. This, which formerly stood at the western end of the south aisle of the nave, was necessarily removed thence when that part of the fabric was re-roofed. It was then placed at the northern end of the north transept, but was found to be suffering there from the effects of damp, and to be not advantageously placed for musical effect. It has now been divided into two portions, under the advice of and by Mr. Bishop, and one half stands in the centre of one of the chancel aisles, and the other half in the centre of the other chancel aisle, and it is played by the organist, who is seated close to the choir on the south side, by means of a pneumatic apparatus. Each portion of the organ is in a suitable case, the one being that endeared to Yarmouth from old associations, and the other a case of similar character which was once in St. Peter's Mancroft at Norwich. This undertaking has cost about 1200*l.*; and a portion of that amount yet remains to be raised.

The Vicar, in the "Great Yarmouth Parish Magazine" for January, wrote, with regard to the many things wanting in that place, "that it seems next to impossible that they can ever be obtained," but he says we should not despair, and while hoping for a share of that liberal aid which munificent Churchmen have given to similar enterprises elsewhere, he has instituted the offertory at St. Nicholas for the purpose of making a commencement, and in enumerating what he would wish to see undertaken, he calls particular attention to the condition of the south transept, which in its dilapidated state, he says, may last some years, during which the work of internal improvement ought to proceed. He points out that a reredos is much needed, and would not necessarily be costly, and that there are many windows which could be successively filled with stained glass as memorials, and it will not be thought that his zeal for the noble fabric under his charge is small, when he throws out a suggestion which might well rank in boldness

with that of the "Bachelor's Aisle," that instead of rebuilding the spire in timber, where the present miserable one now stands, the old stone tower, with its pinnacles, should be left without one, and a detached belfry constructed, in the manner of that fine example at West Walton, as an entrance to the churchyard, and connected with the church by a cloister or covered way, and that this tower with its spire should be raised to a height of 365 feet, a foot for every day in the year, and so be a worthy object for the first rays of the sun to fall upon in these islands, and that object consecrated to God's service. Nor ought such an idea to be Utopian in these days when millionaires seem often at a loss for one.

The illustrations which accompany this notice show St. Nicholas Church as it was before the present work of restoration was commenced, and as it was intended by the Archdeacon of Norwich, when Vicar of Yarmouth, and the Committee who were his partners in the good work to complete it.

In conclusion, before leaving the subject of this fine old town, the annals of which have been so well and lovingly set down in Mr. C. J. Palmer's "Perlustration of Yarmouth with Gorleston and South Town" recently published, a suggestion of a correspondent in "Church Bells" seems to deserve a passing reference. Under the title of "A definite increase of the Episcopate" in the interest of the thousands of our countrymen, who do their business in the great waters it was said,—"The town and parish of Great Yarmouth, with their immediate surroundings, and enormous parish church, would make a very suitable place for a bishop, whose duties (excepting only the little land diocese of Yarmouth) should be bounded, not by the water, but rather by the land. A maritime bishop, with head-quarters at Great Yarmouth, and a strong steam-yacht, who should thoroughly work out a Mission to Seamen around our Isles, might do a work that has never been done before."

JOHN P. SEDDON.

Yarmouth Parish Church, when Restored.

The Church Building and Restoration of this Generation.

THREE official inquiries during the present century have done great good to the cause of the Church, by dispelling popular errors which had been industriously circulated by her enemies. The first was the Inquiry of the Ecclesiastical Commissioners in 1836 into the value of Church Benefices. The Radicals and Dissenters of the last generation used to fill the land with outcries about the enormous wealth of the Church; they used to propose to pay the clergy a fair moderate stipend of 300*l.* a year or so each, and to devote the surplus to the payment of the poor-rates and the diminution of the National Debt. The report of the Parliamentary Commissioners told all the world, on an authority which no one could question, that the total income of the Church from tithe, lands and fees amounted to less than three millions and a quarter, which, divided among the whole body of the clergy, bishops and all, would give them less than 200*l.* a year apiece.

The next Inquiry which exploded a Radical and Dissenting cry was that on the Primary Schools of the country. Our Radical and Dissenting neighbours had been in the habit of calling themselves "the Friends of Education," and exclaiming against the Church for her persistent endeavours to keep the people in ignorance. The Educational Census of 1851 showed that the children in Church Schools were to the children in all the Schools of the other Denominations put together in the proportion of 78 to 22. Ever since 1851 the Friends of Education have done their worst in various ways to ruin the Church schools, and to foster every rival agency; and the result is that Church people continue their efforts "to keep the people in ignorance" by multiplying their schools faster than all their rivals put together, even under all disadvantages.

The third Inquiry is that whose results have just been laid before the country in the Returns to Lord Hampton's motion, of the sums expended in Church Building and Restoration since 1840. The Radicals and Dissenters have been assuring us for a long time past that the Church has lost the affections of the country, and is rapidly falling to pieces. Lord Hampton has enabled us to reply, on indisputable authority, that the country has voluntarily contributed, during the last thirty years, in the one item of Church Building and Restoration, nearly twenty-six millions of pounds, and that this expenditure is continually increasing. From other sources we are able to add that the annual income of the Church is about ten millions of pounds, and that six millions and three quarters of this is from voluntary contributions.

We subjoin a summary of these Church Building statistics in a tabular form, but we have to explain that they are incomplete. The returns from most of the dioceses have appended notes to the effect that the figures are known to be incomplete, and that the actual expenditure has been larger than is stated. They do not include Mission Chapels and Rooms. It is to be remembered also that all restorations which cost less than 500*l.* were purposely excluded from the returns. We have made a very moderate estimate when to the twenty-five millions and a half thus returned we add another million to represent these omissions, and then deduct about half a million for contributions to Church Building made by the Ecclesiastical Commissioners out of the Church funds in their hands, and say as the total net result that the country has contributed during the last thirty years above twenty-six millions for the building and restoring of the places of worship of this worn-out and tottering Church. A further examination of the tables will show that a million has been spent on the cathedrals, and we all know that Church restoration has spread from the cathedrals to the little parish churches of the remotest villages in the country. Put London and Winchester dioceses together, and we see that the largest amount has been spent in the Metropolis; look at the list of dioceses, and we see that Church Building and Restoration has extended from the Metropolis to Cornwall and Cumberland, to the Isle of Thanet, and the Isle

of Man; look at the totals, and we see that 8545 parishes out of about 12,000 have spent money on their churches.

We heartily wish we could get another Parliamentary return as to the ownership of all these churches, and of church property generally, which would dispel the popular cry that it is all "national property." The notion is really entertained by a very large number of people, that all our churches were built, and their endowments were given by the State, when the State was Roman Catholic, and that at the Reformation churches and church property were, by Act of Parliament, taken from the existing Roman Catholic holders, and transferred to new Protestant occupants. We should like to see the facts put forth on some authority beyond suspicion, that the churches were built and endowed in Saxon times, before there were any Roman Catholics, i. e. before the Papal Supremacy had been heard of, and the mediæval corruptions of doctrine had begun; that all the property which accrued to the Church during the middle ages, and which was given to monks and friars, and chantry priests, was taken away at the Reformation and appropriated by the king and his courtiers; that the churches have been kept in repair ever since by Church of England people, and that the money we have spent on them amounts to as much as the fee simple of them is worth; that the parsonage-houses have been rebuilt by Church of England clergymen out of their own pockets, with help from Queen Anne's Bounty; that of the three millions and a quarter of endowment, which we have spoken of above, two millions is from ancient endowments, and two millions and a half has been given by Church of England people since the Reformation.

If we are to go into disestablishment and disendowment, our claim to the churches and parsonages can hardly be disallowed, on the ground that we have paid for them out of our own pockets; and if the endowments should be confiscated as "national property," we should still claim those which have accrued since the Reformation; and we assume that the advocates of the voluntary system would be delighted to find that out of our annual income of ten millions we should still retain eight.

Diocese.	Total expenditure.	Expenditure on cathedral.	Churches built and restored.
Bangor	£161,312	£21,000	96
Bath and Wells	728,350	22,013	—
Canterbury	917,399	57,359	307
Chichester	745,266	63,482	236
Ely	884,941	57,053	361
Exeter	782,305	25,300	401
Hereford	443,641	48,591	217
Lichfield	1,177,584	—	414
Lincoln	1,009,056	36,555	456
Llandaff	145,111	30,000	169
London	2,708,613	62,203	402
Norwich	727,713	17,000	396
Oxford	1,305,357	20,000	561
Rochester	1,413,924	19,876	463
St. Asaph	408,371	9,969	148
St. David's	374,453	27,835	228
Salisbury	879,426	50,574	333
Winchester	2,042,873	4,500	588
Worcester	1,121,854	114,295	332
Carlisle	391,498	21,610	160
Chester	1,219,312	58,000	272
Durham	687,109	65,384	256
Manchester	1,513,446	59,407	350
Ripon	954,622	40,000	349
Sodor and Man	26,210	—	15
York	1,291,335	74,520	382
	£24,061,081	£1,006,526	7,892
Further Return :—			
Gloucester and Bristol	868,058	86,814	330
Peterborough	674,081	—	323
	£25,603,220	£1,093,340	3,545

Town Mission Work.

THE parish of S. lies at the eastern end of the large seaport town of P. Its population, numbering nearly 7000, consists almost entirely of very poor people—fishermen and sailors, workmen in factories, quay porters and labourers, and tradesmen in a small way of business. The parish is about a mile and

a quarter in length, the western part of it being very densely peopled, and the eastern part containing few houses, except in an outlying hamlet by the water's edge. The church, built about five and twenty years ago, will not seat more than 450 at the most, and stands on the northern boundary-line of the parish at some distance from the great mass of the population. Before the present Vicar took charge of the parish, about ten years ago, hardly any attempt had been made to relieve the spiritual destitution of the western part of the parish. The late incumbent, who was the first incumbent of the parish, had had the work of building the church and schools, and his age and ill-health made it impossible for him to undertake the labour of Mission work. The present Vicar, however, aided by a grant from the Additional Curates' Society, began soon after his appointment to arrange for regular visitation of the whole of the parish. It was quite clear that there was very little hope of bringing the people from the western part of it to the parish church. The distance was too great. The people were so poor and generally so miserably clothed that they would not show themselves in the more public streets or mix even with the respectable poor. The hours of service at the church were not convenient to them, nor were they attracted by mattins or evensong, or the kind of sermons which were suitable to the congregation there. The Vicar set about, therefore, to look for a room for Mission Services. For some time none could be got. But at last he found one which had been the dancing-room of a public-house. The licence having been taken away, this room was to let, and the Vicar hired it for £13 a year. It is at the back of what was formerly the public-house, and is lighted from the roof and by a window at one end, and approached by a long, narrow passage, which has turned out, as we feared at first, to be a great drawback to its usefulness. It makes the entrance a serious matter to people who want to have the way to it made as easy as possible. They cannot very well look in and come out again, and so they are unwilling to come in at all. It offers a great temptation to boys to run up and down it and yell while the service is going on, and it increases the difficulty of discovering or catching them when

they slam the street door, or turn off the gas, or play other pranks, which are anything but amusing to the unfortunate victims within. On the other hand, the room is all the more quiet for being at a little distance from the street.

The room was first used during a Mission held in the parish in 1870. The first night was unpromising enough. It was damp and dark and cold. There was a fire lighted, but it smoked and made us cough. The only furniture was a few forms and tables left by the owner of the public-house. About a dozen people were gathered together, and one of the Mission priests gave a short address. The opening of the place, however, as a chapel, excited some curiosity, and the special Mission services attracted attention. While the Mission lasted the room was filled every night, chiefly by quay boys and fisher lads, a very rough and ragged and odorous set, some of whom generally followed the Mission preacher up to the church, to the astonishment of the shopkeepers in the main street, and I am afraid a little to the horror of the more respectable congregation at the church. After the special Mission was over, the services were continued on Sunday nights, and twice a week, on Tuesdays and Thursdays. For some time the congregation consisted chiefly of children and quay boys of fifteen or sixteen years old; but men and women soon began to drop in, and the quay boys began to get tired of it, and after that winter was over we did not get many of them till we opened a Sunday school four or five years later.

There was a platform at one end of the room, which we got enlarged and partly covered with a carpet. Upon this platform we set an altar, with red hangings behind and green curtains covering the wall on each side of it. This made the room brighter and church-like. Then we had strong benches with backs made instead of the old forms, and screened off a corner of the room for a vestry. The room will now seat about 120 people. A print of the Crucifixion over the fire-place, and some other Scripture prints and texts on the walls completed the furniture and decoration of the place. It was all done substantially and well, and with the necessary internal repairs cost about £50. The roof is very old and rotten, and in wet weather the rain sometimes leaks in, and occasionally part

of the ceiling falls down with rather startling effect. But what has been done has certainly altered the appearance of the place considerably. One evening, while the choir was practising, a half-drunken sailor stumbled up the passage and came into the room. He expected to find dancing going on, and was evidently amazed at the change, which he had grace enough left, however, to acknowledge to be an improvement.

We got a choir of boys, mostly from the neighbourhood, and we generally found that having the boys in the choir helped to bring their parents to the chapel. One of the men of the church choir, a sail-maker in the dockyard, has given a great deal of time and trouble with much patience, to the rather thankless task of training the boys. It was some time before we put them into cassocks and surplices. We thought at first we should succeed best by making the services as simple, and in fact as nearly like Dissenting services in their form as possible, but I think this was a mistake. When we gave the boys cassocks and surplices their behaviour was improved at once, and I think the interest of the people was increased and their attendance became more regular. We were called Puseyites just as much before as after.

The service generally used is really an adaptation of Compline, which has been sanctioned by the Bishop. But metrical litanies are sometimes said or sung, or the service may consist at times only of hymns and collects, with a sermon, or a plain address, or instruction—a Bible class without any questions being asked. For some time the services were conducted partly by one of the Curates of the parish and partly by a layman—a Solicitor; then for about twelve months they were carried on almost entirely by this layman, who was licensed by the Bishop as a reader, and now again a Curate has charge of the western part of the parish and the Lay Reader gives him occasional help.

Preaching and visiting have always been the chief means of attracting and keeping the people together. The music has not been without effect. One family, certainly, were brought to the chapel by a child who came one evening and went home and told his mother that the music was "heavenly." But generally people of this class—the very poor and ignorant—

seem to be attracted more by preaching than by anything else. The sermons are, of course, extempore, and should be as animated as possible. There is no pulpit or desk. The preacher stands on the platform in front of the altar, or walks about, or sometimes goes half way down the room to speak specially to the children. The sermons are made as simple as possible in language and style, but it is quite a mistake to suppose that little thought or preparation is required for preaching to people of this class. They will enjoy and remember sermons full of instruction, and will even follow a somewhat prolonged argument, if only the language is simple and familiar. It requires some effort, but merely as a mental exercise, is well worth the pains, to translate the ordinary language of the pulpit and platform into phrases familiar to the poor. I think the best possible practice for mission work is preaching to children. It has been found useful to continue a subject from night to night. Thus, on Tuesday evening, the subject of the Sunday evening's sermon has been taken up and applied more directly and closely to the circumstances of the people who would attend that night —generally the more serious and religious part of the congregation. The attendance at the chapel has varied a good deal. On summer evenings the men must be out as long as there is a chance of getting a job of work, and the mothers must stay at home till they come in. Except at special services, now and then, the chapel has never been crowded, and sometimes the attendance is very small. Lately, however, it has much improved, and I attribute this mainly to the fact of a Curate now having special charge of this district and visiting the people regularly. The Lay Reader is occupied by business in the week, and it is impossible for him to visit much, but the people want to be visited. They must be personally invited to come, and those who begin to drop off must be looked after. Besides, as I heard a very good man, an Evangelical revivalist, say the other day, "The work of the Lord in these days consists in dealing with individual souls," and you must do this work at the people's own homes as well as in the church or chapel. At first a good many people came in the hope of receiving alms, but they were told plainly that if they only came for what they could get they had better stop away, and they gradually dropped

off. Some of these people managed, I believe, to attend two or three Churches and Dissenting Chapels, and by judiciously arranging their attendances, got help as faithful followers at all of them. When this kind of people are encouraged, the honest poor will not attend. Now the congregation comprises a good many who have regularly attended for several years, and among them a considerable proportion have become communicants.

The chapel has not been licensed, and therefore, of course there have been no celebrations of Holy Communion held in it. The object has been not to create a wholly new centre of work, but to lead the people to attend the parish church when they have been confirmed and have become communicants, and this many have done, but a considerable number of them still continue to attend the chapel in the week or even on Sunday evenings. In Lent and Advent special classes have been held, and once a month a meeting of a parochial Guild, consisting of men and youths of all classes, is held in the chapel. A Mothers' Meeting has now been begun and is held once a week, the altar being screened off by a curtain while the secular work is going on. A Sunday School was opened about twelve months ago, and is now held regularly on Sunday afternoons. The number of children has become so large that a room in the house adjoining—the old public-house parlour in fact, with its settle still there—has been taken for an infant class room. The school has certainly been very successful. The discipline is not strict, but very fair order is maintained, and the affection of the children for their teachers is very evident and remarkable, and so is their improvement both in knowledge and behaviour. The Curate in charge of the chapel gave the elder boys a tea in the class room last Christmas. Plates full of cake and bread and butter disappeared at a rate which showed that a good meal was a rarity to them, and when they had finished they began to reckon up the number of cups of tea they had drunk. One boy said, "I've had such a good tea, I think I shall be fit to go into the Navy now;" and another regretted that one of the boys in the class who had gone to sea that morning had not run away from his ship that he might enjoy the treat. Rough as the boys were, they were well behaved and quite manageable—which they certainly were

not twelve months ago. It is very encouraging to discover how both the children and grown-up people remember and practise what they have been taught. A teacher in the school was asking some of the girls about their prayers, when one of them said, "I always say 'Lord, have mercy upon us' whenever I hear the clock strike. Mr. —— told us to say this." It must have been about two years before that Mr. —— (the Lay Reader) had asked the people in a sermon to promise to say this prayer for a week whenever they heard the clock strike, and this girl had continued the practice during the whole time. I have been struck very often with the docile spirit of the people. One Sunday evening, the Lay Reader, thinking that the communicants were becoming less regular in their attendance at the Holy Communion, spoke to them specially about it, and urged them to prepare to receive it on the following Sunday. The next Sunday morning almost the whole of them communicated at the eight o'clock celebration. It is a great thing to make the sermons and instructions as practical as possible—to give the people something definite to do, and as far as possible to bind them to do it. Tracts have not been much used, but sometimes tracts or verses on the subject of the sermon, or prayers to be said, have been distributed at the end of the service.

I do not say that the success of the work has been at all marvellous, but it has been very decided and manifest. The whole district has been affected by it. When the chapel was first opened, the Clergy and Lay Reader were always hooted, and often pelted. Now they are always treated with respect, and get kind greetings from children and grown-up people at almost every step. In fact, it seems to me sometimes that the work is becoming a little too easy. When there has been most opposition, I think there has generally been most good done. It is well that on all our work there should fall visibly the shadow of the Cross.

S.

Nature and Architecture.[1]

ARCHITECTURE, with all its glories, is but a work of man, easily comprehended, imitable, finite. How then can it be compared with the creation of God, infinite in variety, beauty, and power? The study of the former is necessary to the instruction of a skilful architect. A reverent love and admiration of the latter seems to me an essential portion of the character of a good man.

I would not have you infer, however, that I would draw any sharp line of demarcation between the love of Nature and the love of Architecture. There is, and should be, no necessary discordance between the two, though I cannot but admit, that there is a certain inferiority, in this respect, of our art, as compared with painting and sculpture.

These latter draw more directly on the fount of inspiration supplied by nature, and no man who is insensible to her charms can ever be a great artist.

To an architect, any direct borrowing from nature is forbidden. He may accept principles, but their application must be determined by the rules of art, which exclude actual imitation. I do not, of course, forget the pleadings of some among us, for the exact reproduction, in architectural details, of examples of life from the animal and vegetable kingdoms. I pass this over for the present, not only as a controverted theory, but because it deals only with details, such as capitals, string-courses, key-stones, and the like, which are after all only the subordinate parts of an architectural design. To the composition, as a whole, no such naturalistic theory can apply. No one, as far as I know, has yet proposed to build a house in the form of a tree, and we may dismiss from our minds any idea of direct imitation of Nature. In the crags of mountainous regions, a certain resemblance to castles may at times be imagined, but this would only apply to a distant view, which

[1] Extract from Professor E. M. Barry's Lecture on Architecture, at the Royal Academy, February 29th, 1876.

would take in the outline only; and not to the details and accessories, which would destroy all illusion on a closer inspection.

It is evident, therefore, that imitation of nature being forbidden to the architect, our lesson from her, architecturally speaking, must be negative, and I think much may be learnt in this way. Bear in mind, however, that, as I said just now, we must look for principles, not for their detailed application.

Let us, for a moment, try to analyze the effect produced on the spectator of natural beauty. He sees first variety; not any regular balance of parts, as in a great cathedral or temple; not formality, not regularity. No portion of a hill, river, or landscape, repeats any other part of it. The variety is infinite, symmetry, in an architectural sense, altogether absent. Light and shade are not, indeed, excluded, but they are subordinated to colour; pure, abundant, and local. No two trees, boughs, or even leaves, are absolutely alike.

Again, nature charms by motion; ever active, incessant. However still the sky, the leaves are restless, the waters ever bubbling in their pebbly beds, the animals fulfilling their appointed destiny. The clouds never remain the same; at one moment rolled into heaps of smoke-like mistiness, at another breaking out into the likeness of "gorgeous palaces, and cloud-capped towers." We see them perhaps, for a time, wearing a dull and leaden garment, to find them breaking forth presently into chameleon hues of colour, which no painter can rival.

You will notice that I have spoken here of the means by which Nature addresses herself to the eye. This is the aspect with which the architect is chiefly interested; and we need not concern ourselves here with the scarcely less important appeals she makes to the other senses, the music of her winged songsters, the perfume of her flowers.

The architect, having fully recognized his inability to find actual precedents in nature, has next to teach himself that in opposing her principles of beauty, he may find lessons for his artificial practice.

For, as we have seen, the principles which we admire in natural beauty, are exactly those which we neither wish, nor expect to find, in architecture. Against variety; we seek

symmetry, formality, order: against motion; repose, stability, unchangeableness.

Symmetry does not exclude variety in detail, but it requires a balance of parts, such as we do not see in the inanimate works of nature. In all great architectural masterpieces of antiquity, you will find this balance of parts, not forced or overstrained, but arranged simply; in accordance, it may be, with routine or precedent; but satisfying both the imagination and the actual sense of sight.

You will not misunderstand me, by supposing that I mean here by symmetry any rigid uniformity of centre and wings, nave and aisles, one on this side, and one on the other, regardless of the special circumstances of each case. No, I do not mean this: I am thinking rather of the symmetry which manifests itself alike, in the Greek temple, and Mediæval abbey; a recurrence of subsidiary details, each necessary to the other, a harmony of features, measured, orderly, and dignified. You may, of course, have a mere mechanical regularity, where each part may repeat its fellow, until it disgusts with its poverty and its insipidity.

But none the less is it true that our art loves a true symmetry, and finds its greatest effects in a repetition of well-proportioned parts. You know the beauty of the "long-drawn" aisle of any of our great churches, and the same principle holds good in more barbaric structures, such as the great hall at Karnak, or the temples of India; while it also applies, with especial force, to the works of the Greeks.

Again, we seek in architecture repose and stability, as opposed to the motion of Nature. With her, everything is in perpetual change. The seasons press upon each other. Earth, air, and sky have each their thousand signs of life; and with life come change and motion. The sighing of the wind, the murmur of the stream, the hum of myriads of insects; all these proclaim the prevalence of change, the provisional character of the world in which we live.

Against this, in architecture, we oppose our attempts at permanence—a permanence limited, indeed, by many shortcomings, but not without such a measure of success as to be able to exert a powerful influence on the mind. We know how

strenuous and earnest have been the efforts of all ages in this direction. "*Non omnis moriar*" was the touching cry, half boastful it may be, but full of pathos, of the Roman poet. There is no history, no mythology, which does not indicate the repugnance of the soul to the thought of extinction. Whatever criticisms, we may hear on theological systems, we come upon this solid incontrovertible fact, that all times and nations, all philosophies and religions, have revolted from the idea of annihilation, and have sought in our art for enduring memorials of their aspirations. This it is which gives to architecture one of its principal sources of power. Of course, she has no actual charm against that terrible fiat of change which has gone out against all human work. Her arches totter and her stones crumble. Her permanence is only relative, but, such as it is, it is a powerful influence, and affects us all in a more or less degree. The visitor to the Pyramids, to Athens, or to Rome, feels a new interest in the people to whom the monuments he sees around him were household words; and the contrast between what has been, and what is, is calculated to teach lessons of grave and serious import to the most thoughtless among us. Alas for those who are past such lessons!

Architecture, then, has within its reach an interest due to the efflux of time, which is not shared by the other arts. The latter depend more completely on present sense. A symphony of Beethoven is neither more nor less sublime now, than when it first started from the brain of its afflicted composer. It is the same with a sculpture of Phidias, or a painting by Raffaelle. These works of artistic genius owe nothing to time—in fact, they are more likely to be injured by it, than to gain anything by its influences. With us it is different; the mellowing effect of time on architecture has a charm all its own, linking the past with the present, blending one age with another, and exciting powerfully the imagination of men.

Look, for example, at the study of archæology, see how it unites various tastes and natures; observe its almost too powerful influence on the architecture of the day.

And this leads to the consideration of a point which I dare say troubles many of us. In what will the architecture of to-day interest our successors? A writer on art has lately

inquired, "Will the restorations on which this age has prided itself ever become a bye-word of reproach, as similar works, vaunted in their own day, have become among ourselves?" I noticed an expression of the same feeling, not long since, with reference to a work contemplated by one of the most highly-educated societies in this country. "What guarantee," it was asked, "have we, that, in thirty years, the notions of the present day may not have become antiquated and shocking to the tastes of our sons and grandsons?" It is difficult to answer this question, if we are to have no higher aim than the fleeting fashion of the hour. I believe your safeguard will be in the application of common sense to architecture. Ask yourselves, not what is fashionable, but what is reasonable; for, depend upon it, good architecture has ever been founded on reason and common sense. Fashion arises from a thousand passing influences, all of them more or less unworthy. Ostentation and vanity are its parents, and with them, it deserves to fall. If you would succeed in your art, avoid these pitfalls; seek to meet existing wants unobtrusively and sensibly. Do not believe that it is the duty of the architect to construct "startling effects;" rather aim at strength, solidity, and simplicity, and thus you will be on the way to obtain that permanence of interest which we admire in the achievements of earlier times.

Once more, there is no vulgarity in nature. So should it be in architecture. Feebleness, however, is not the negation of vulgarity. Churchwardens' whitewash is not the evidence of a pure taste. We must seek the latter, rather in the absence of apparent effort, and in the harmony of colour and form. You know how the slang of the day stigmatizes some peculiarities of costume or manners as "loud." Now, nature is never "loud," and you should eschew "loud" architecture; regardless of the praises of fashion, which may offer you the empty satisfaction of the moment. If some startling peculiarity challenges your notice, regard it with distrust, for the mission of architecture is not to startle, but to satisfy.

With repose in architecture is associated stability. We must be satisfied of the one, before we can appreciate the other. To obtain stability, in an artistic sense, a reserve of

power is needed. It is not enough for us that a building stands. Our judgment must be satisfied that it ought to stand, and that it will go on standing. We must obtain on this head perfect satisfaction. It is the want of this confidence, which troubles us with so much of the iron constructions of the day. We see great spans covered, or bridged. We look up at the roofs, and are glad to get from under them. Will they last? The engineer will tell us the tensile strain on an iron plate, and the number of inches of sectional area necessary by calculation, and assures us that the stress upon his roof is well within the calculated strength. It may be so: our judgment may be convinced, but not in an artistic sense. The thing is bald and uninteresting; and we think of works of architectural art, as to which no such questions intruded themselves, because the requirements of true architecture were effectually supplied. The Mediæval architects were not always proof against the temptation of seeking to construct mere *tours de force*. Of such you may find an example in the Cathedral of Beauvais. Here the ambition of the architects to surpass what had previously been done led them to mistake bigness and daring construction for art. The spire has fallen, the roof gave way soon after its erection, and the nave arches have had to be strengthened by the insertion of intermediate columns, bisecting the original arches. Want of repose and stability are fatal to the artistic effect of the design, which deserves study, however, as an exaggeration and a warning.

To secure stability in architecture a margin of strength is therefore required over and above the necessary demands of the moment. In actual professional practice this is not always easy to obtain, so great is the demand for cheapness of construction, and architects not only live to please, but must please to live. How many of our cathedrals would be left to us if they had been built on a ninety-nine years' lease? To our shame, be it said, there are few countries in which flimsy building is so much the rule as in our own. Low rents are more thought of than healthy homes. Thin walls and unsteady floors are regarded with indifference; and if it were not for the great value of land in our large towns, would have even more serious consequences than they now involve. Happily for us.

one evil goes some way to cure another. Houses (at least in London) are so closely packed that they sustain each other, and also aid their neighbours with their surplus heat. But without good solid building there can be no architecture worthy of the name, and you must ever be on your guard against flimsiness and instability. If you are stinted for money, prune your ornament with an unsparing hand; part, however regretfully, with your carving or your pet effects; better by far put your substance in your walls. They may at least reward you with good, solid-looking reveals, with their effective shadows. At any rate, it is better to live in a substantial barn than in a flimsy palace, tottering to its fall.

I once heard a prominent civil engineer say that every railway station ought to be pulled down and rebuilt every ten years. The growth of traffic, and of modern wants is rapid, and such structures are too often built for utility alone. Architecture, however, will not be satisfied with so brief an existence. It must aim at so much of permanence as it is permitted to mortals to attain; it must hand down the present to future ages, even as the past speaks ever to ourselves.

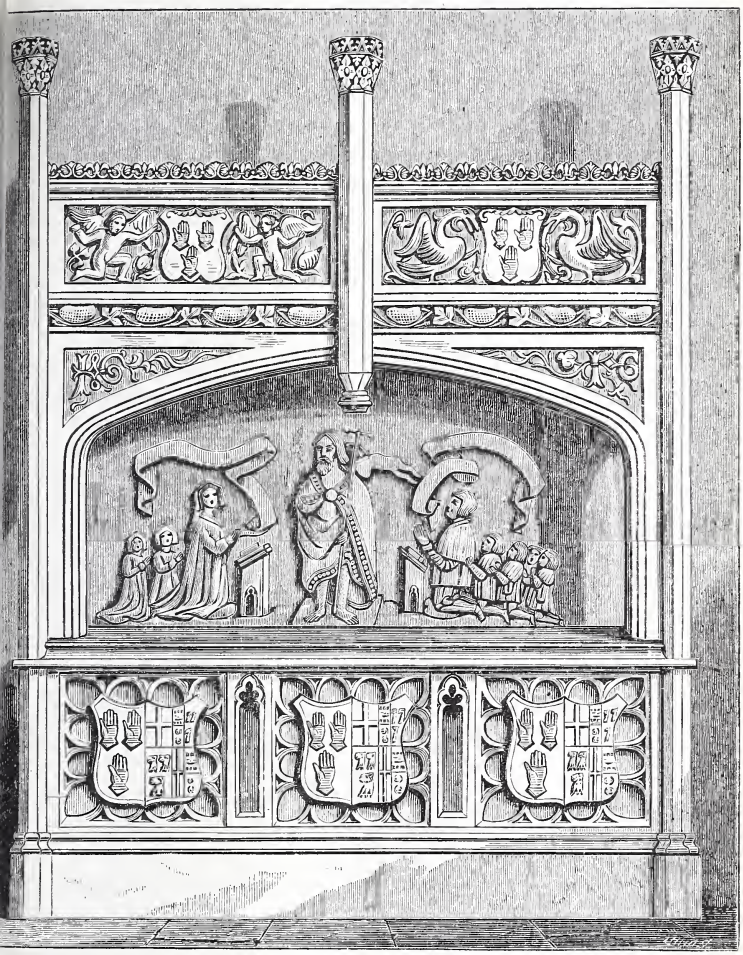
Do not believe that, in applying common sense to your architecture, you will necessarily injure its artistic effect. Such a creed would be an insult to your art, for it would imply that between it and common sense there is a gulf. This is not the case. Observe Nature once more. How simple and sensible is her construction! Look at a tree in the full glory of summer verdure, with its weight resting on a single trunk. There is the type of the architectural column, utilitarian if you will, but also a truly artistic expedient for carrying weight. You will not find Nature placing the weight on the ground and the column in the air; nor will you see her shafts dotted about the structure as misapplied ornament. Here is an instance as to which we may fairly enough take a direct lesson from Nature, and remember that a column should have a reason for its existence.

The love of Nature, therefore, is good for the architect. It is good for him to be surrounded by beautiful things—refreshing the eye, too much offended by its daily work among mean, or commonplace objects. He can study the eternal

principles of beauty, and ask himself how to apply them to his art. Amongst the works of God, he may cultivate simplicity of character and refinement of feeling, which will surely make themselves felt in his works; for you can only get from a man what there is in him. Descending from principles to details, he will know how to admire Nature's harmonies of colour, form, and proportion, which will put him on his guard against those conceits and extravagances which too often mar modern architectural designs. If he is at times tempted to rebel against the utilitarian side of our art, and to complain that he is made to serve tables, let him notice how wonderfully adapted are Nature's means to her ends. Take the hollow stalk of a bulrush, for example, where you have the application of least expenditure of material, in the form of greatest strength. However seemingly prodigal of her resources, Nature, while neglecting nothing, is never wasteful or inharmonious. She has lessons for all, and for none more than the architect.

Racton Church.

THE preservation of the monuments and inscriptions which form so conspicuous a feature in many of our churches has been urged of late with great success, and is a point to be specially attended to, in restorations. When monuments are of historical interest almost every one views them with pleasure. In Racton Church lie buried the widow, son, and daughter of Colonel George Gounter, of Racton, the well-known Cavalier, who, after having fought for Charles I., "happened," as Clarendon relates, "to be the lucky man who first procured the bark in which Charles II. escaped to France from Sussex;" Dr. Hinchman, afterwards Bishop of Salisbury, having directed Lord Wilmot "to repaire to Coll. George Gounter, of Rackton, being verie confident of his fidelitie." The day of Charles's flight over the Sussex Downs, when Col. Gounter accompanied him throughout it, and boldly rode on in front through the midst of the Cromwellians in search for the King, was as eventful as the 29th of May, 1651, and the close of it was much more satisfactory.



Tomb of Hugh Gounter and his Wife, Racton Church, Sussex.

Colonel Gounter seems to have died before the Restoration; but a Royal warrant has been lately brought to light which shows that he was well remembered:—

"Escape from the Battle of Worcester. A pension of 200*l.* a year for 21 years, to Catherine, Widow of Colonel Gunter, who was instrumental in the King's happy escape after the Battle of Worcester."

To revert now to earlier times, to the piety of one of Colonel Gounter's ancestors, Hugh Gounter, is due the building, or rebuilding of the chancel of Racton Church in the beginning of the 16th century. It probably stands on the site of the parish church mentioned in Domesday, in the time of Seffrid II., Bishop of Chichester, and in the Nonæ Rolls. The east window, of five lights and remarkable for its breadth, has been engraved in Nibb's "Sussex Churches." It has two labels, one bearing three gauntlets within a bordure, or, the golden gloves having been the arms of Gunter from the Conquest, and the other a cross for Howell, the arms of his wife. Their tomb, overhung by gauntlet and sword, is represented in the woodcut. In the chancel is another monument of painted alabaster, representing two figures kneeling at a faldstool: Sir George Gunter and Ursula, his wife, of the time and in the dress of Queen Elizabeth's reign. Also an excellent one in marble, by an unknown sculptor, with an inscription to, and a bust of Sir Charles Gounter Nicoll, bearing Gounter, with two wolves proper as supporters. There is, too, a slab of black Sussex marble, now forming part of the chancel pavement, the inscription on which is in many places obliterated, but it clearly records the death of John, the son of Sir George Gounter and Johanna, his wife: "Simul jam abrepti, inter equitandum cadens ille, illa inter pariendum denata."

These are remarkable endings of the parents of the famous Cavalier Colonel, who, with his brother Thomas, fought at the siege of Chichester and risked their lives for Charles II. The brasses which relate to his family are these to his daughters:—

"Amphillis Govnter davghter to George Govnter Esq^{r} grandson and heir to S^{r} George Govnter K^{nt} and Katherine his wife davghter to S^{r} Lawrence Hyde K^{nt} dyed the 9th of Febbvary 1700.

"Mary Govnter davghter to George Govnter Esq^{r} grandso and heir to S^{r} George Govnter K^{nt} and Katherine his wif davghter to S^{r} Lawrence Hyde K^{nt} dyed the 23rd of Avgus 1702."

And on marble are these inscriptions to his wife and son:—

"Here lyeth Elizabeth ye wife of George Gounter, Esqr. who died ye 3rd day of November, Anno dmi, 1700."

"Here lyeth ye body of George Gounter, Esqr., son t Col. Gounter, who dyed December ye 12th, 1718, aged 7 years."

Racton Church stands by the high road which separates the churchyard from the Ems. The historian of the little river has thus poetically described its clear waters: "It saw the building of Racton House. It laved the feet of the charger of old Roger Gounter, when he rode from his pleasant home, in armour of Milan steel, for the wars of the Marches. It saw the wave of his gauntletted hand as he turned for his parting adieu, and heard the prayer of her whom he loved so fondly and so well, that he might again be spared, and again return to the heart of his early choice. It saw the Gounters in long succession, father and son, mother and daughter, all carried home to their resting-place in the yard of Racton Church; and it murmured a dirge for the good and the great as they passed to another and a better world."—*Requiescant in pace.*

The monuments to the Gounters are numerous, and have been described by the architect as peculiarly fine and interesting, and he thus reports of the structure—"There is a large handsome east window, and the west elevation, built of ashlar stone and flints in alternating panels, is a piece of Perpendicular architecture of very unusual beauty.

But for the munificence of a nobleman descended from the Gunter family, and owner of a portion of the parish, the restoration of Racton Church would not have been attempted. This has been supplemented by aid from representatives of this ancient name and from many who have become interested in the work, among whom are to be reckoned some who have at various times worshipped within its sacred walls.

F. H. Arnold, LL.B., *Rector.*

Church Furniture and Decoration.

The Altar or Holy Table.

By J. Edward K. Cutts, Architect.

THE first and most indispensable piece of furniture of a church is the altar; for the purpose of the church is the celebration of Divine Worship, and the Divine Worship is the Holy Communion.

The erroneous doctrine of the Holy Communion, against which our Church protests, was not introduced into the Church till the tenth century; we shall therefore be able to discuss the holy tables or altars of the preceding ages of the Church from an antiquarian, artistic, and practical point of view, without fear of involving ourselves in polemical questions; and since both titles, altar and holy table, were in primitive times used indifferently, we shall feel ourselves at liberty to adopt the shorter and handier word, using it in the sense in which it was used in those primitive times.

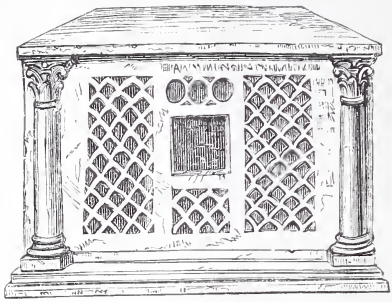
What the holy table of apostolic times may have been in form and material we have no means of ascertaining; but, as we have hinted in a former chapter, the altar of very primitive times was probably the table of marble, bronze, or precious metals, to be found in the houses of wealthy Jews, Greeks, or Romans, where the faithful would assemble for the breaking of bread. We propose to give a sketch of the materials and form, so far as we can ascertain them, of early Christian altars.[1] In very early times the altar seems, from existing records, to have been chiefly of wood, and somewhat later to have been of wood,

[1] In the Catacombs, when the Eucharist was celebrated, the *arcosolia* afforded the altars. An arcosolium was a recess cut in the wall, about three feet from the ground, forming a semicircular arch; the rock left under this was excavated and used for sepulture, this being covered with a slab formed a convenient table for the celebration, Many of these arcosolia are of a date posterior to the times of persecution, and were probably used only for sepulture and perhaps commemorative celebrations. In the Oratories of the Catacombs of S. Priscilla, and of SS. Marcellinus and Peter, there are traces of altars on the chords of their apses, but the dates of these do not appear to have been clearly ascertained.

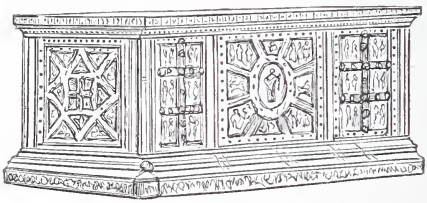
stone, marble, and precious metals, or a combination of them indifferently. The earliest known altar table is that of St. John Lateran, at Rome (Cut 4), which is formed of wooden planks, and is of box or tomb-like form; at St. Pudenziana, are the remains of another similar one. We gather from several ancient Christian writers that the holy tables of the African churches were of wood, sometimes they are mentioned as of chest or tomb-like form, and sometimes of the table form. Optatus says that the Donatists planed afresh, or broke up for fire-wood, the altars of their rivals. Martene and Mabillon have shown that wooden altars were anciently used in Gaul, and William of Malmesbury says that St. Wulstan demolished the wooden altars in his diocese of Worcester, towards the end of the eleventh century, But side by side with this use of wood, there is evidence of the contemporary use of stone, marble, and metal; and stone or marble became eventually the canonical material. In the fourth century, Gregory of Nyssa speaks of the stone of which the altar was made being hallowed by consecration. St. Chrysostom writes to the same effect. The earliest decree of a council bearing on the subject is the twenty-sixth canon of the council of Epaona (Pamiers in France) in 517, which forbids any other than stone altars to be consecrated. The fourteenth chapter of the *Capitularies* of Charlemagne orders that priests shall not celebrate unless "in mensis lapideis ab Episcopis consecratis." Assemann cites a canon of a synod of the Syro-Jacobites, held about A.D. 908, which orders the use of fixed altars of stone and the disuse of wood; he adds that in the churches of the Maronites and of the Jacobites the altars were sometimes of wood and sometimes of stone. In some instances, at the present day, pillars of stone are used to support a slab or mensa of wood.

The chest, or tomb-like form of altar, arose probably from the fact that the altars were often erected over the place of sepulture of a saint.[2] In the eighty-third canon of the Codex

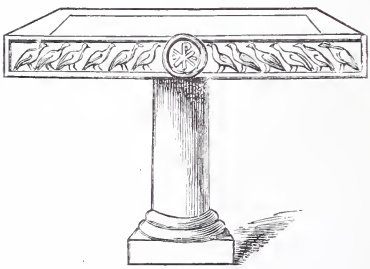
[2] This tomb-like form was probably retained so long as the altar stood in the usual primitive position, i. e. on the chord of the apse with the celebrating priest on the east side of it, for we generally find that in the table form, the side of the slab is fixed into a wall, or if away from the wall has a retable, which would not admit of a priest standing at the back or east side of the altar.



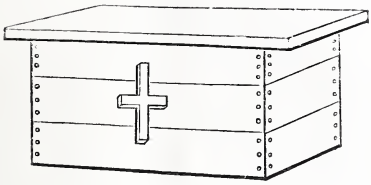
1. Altar of the Basilica of St. Alessandro, Rome.



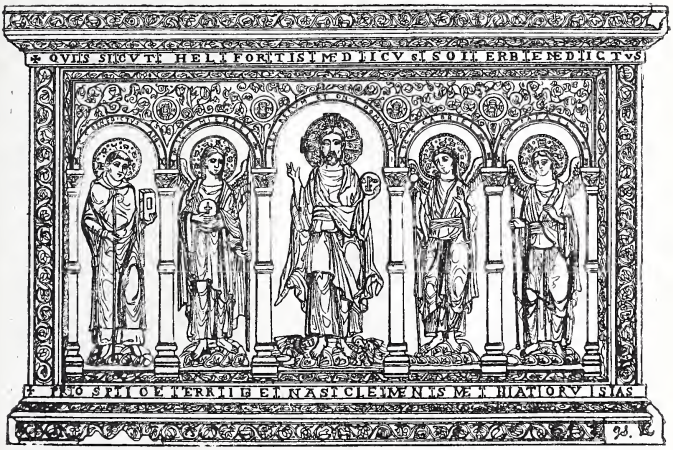
2. Altar of the Chapel of S.S. Nazaro e Celso, Ravenna, 5th century.



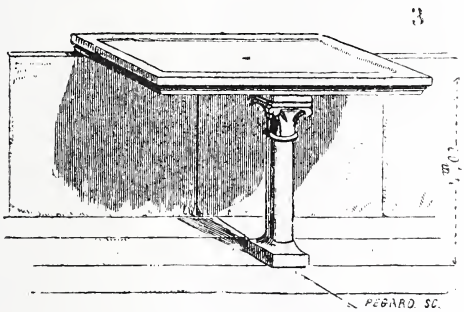
3. Altar from Auriol, France, 5th century.



4. Altar of St. Peter, St. John Lateran, Rome.



5. Altar of St. Ambrogio, Milan. A.D. 835.



6. Altar at Montreal, France, 12th century.

Can. Eccl. Afric. A.D. 419, it was ordered that the altars erected everywhere in the roads and fields as "Memoria Martyrum" should be overturned, when there was no proof that a martyr lay beneath. In later times, it became, and is customary in the Roman Church, where no grave of a saint existed to erect the altar over, that relics were enclosed in the altar slab or mensa in a small rectangular excavation closed with stone. Of stone altars, that discovered in the ruins of the so-called Basilica of St. Alessandro (Cut 1), on the Via Nomentana, seven miles from Rome, gives an example of the combination of the table and tomb form, the mensa being of porphyry, and the sides and columns of marble, the front is pierced to enable people to look in. The altar of the Sepulchral Chapel, known as SS. Nazaro e Celso, at Ravenna (Cut 2), is an example of the simple tomb-like form of the probable date of about A.D. 450. It is composed of three slabs of alabaster supporting a mensa; on the ends are carved crosses; on the front is a cross between two sheep, and on each side of it the device of a crown suspended from a wreath. This is shown in the engraving of the chapel in Gally Knight's "Eccl. Arch. of Italy."[3] Of the table form[4] an early one of the fifth or sixth century was found near Auriol, in France (Cut 3); this is supported on one short pillar. The front edge of the mensa is carved with the cross and XP in the centre, with six birds on either side looking towards the monogram. The column in this case is in the centre of the underside. There is another with the mensa resting on one column in the crypt of St. Cecilia, at Rome; and at Montréal (Cut 6), near Avallon, in France, is an altar of the twelfth century, supported on one column in the middle of the front edge; the mensa of this last altar is slightly dished out, and has a hole through the centre. This hollowing or dishing out of the altar seems to have been a not uncommon feature in the

[3] Of this form of altar there is an ancient example in St. Stephen's Chapel, of Ratisbon Cathedral; the sides of this also are pierced so that the people could see the relics inside.

[4] An early example is mentioned by Synesius, in Africa, the early part of the third century, for he says that, in the terrors of the Vandal invasion, he would cast himself beneath the altar, and clasp the columns that supported it.

twelfth century, in France at least, as mentioned by Viollet-le-Duc in his "Dictionary of Architecture." The same authority mentions that St. Remi gave to the church of St. Etienne in the ninth century an altar of marble, of which the top was hollowed out, and with a small hole at each of the corners. In the baptistery of the cathedral at Ravenna is an altar composed of a mensa with two columns in front, and a quadrangular block of marble in which is a recess or cavity, now closed by a modern brass door, the front of this block is decorated with a small cross, doves, ears of wheat, and bunches of grapes. Mr. Webb mentions the altars of the crypt of St. Giovanni, and of the nave of St. Apollinare in Classe, in Ravenna, as being similar in form, the mensa of the former is hollowed out as mentioned in former instances. Of altars with the mensa resting on five or more columns, there are numerous examples in England, France, and Germany. In All Saints' Chapel, in Ratisbon Cathedral, is a Romanesque altar on four columns, with cushion caps, and a square pier in the middle. At St. Gereon, at Cologne, is another. In the cathedral at Brunswick, founded by Henry the Lion in 1188, is a slab of marble resting on five bronze columns. Of the eleventh century is one on five columns at Bois-Sainte-Marie, in France, and in England there is one of the twelfth century at Dove Abbey, Herefordshire, on three columns.

Hitherto, we have been speaking of the mere form and material of the altar, these were—more especially, perhaps, in the case of the wooden ones—often inlaid and overlaid with the precious metals and stones, as we find mentioned in several cases in the Liber Pontificalis, and the stone and marble ones would be carved and inlaid. We must not omit to mention two altars that were wholly made of precious metal. Paul the Silentiary describes the altar of St. Sophia of Constantinople (A.D. 532—563), as of gold decorated with precious stones and supported on golden columns. But the majority of the altars were very plain and simple being enriched with costly hangings and cloths, or faced with moveable *antipendia* of wrought and chased metal work covered with sacred subjects and precious stones. The high altar of St. Ambrogio at Milan (Cut 5), is an altar made in A.D. 835, the front of which

is of gold and the back and sides of silver; this is covered with subjects in relief from the life of Christ, and is ornamented with enamels. Other examples are those of the cathedral of Basle of the date of 1019; one of the twelfth century is at the abbey church of Comburg in Swabia; and there is one of late Romanesque date of gold and enamelled copper in the town-hall chapel at Cologne; double antipendia of painted wood and other less costly and more perishable materials were also used.

With the altar in its primitive position on the chord of the apse, it was of course impossible to place anything on the altar that should obscure the priest from the people; this position of the altar was generally, if not universally, used in the Basilican churches, and was continued, in some instances, to the twelfth century. At Norwich, in making alterations, within the last two or three years, traces were found of the bishop's throne and other seats round the apse, which would show the position of the altar to have been quite away from the wall, if not on the chord of the apse. At what time the altars began to be placed at the east end does not seem clear, probably, in most or all the churches built with apses, it never was placed quite at the east end, though there is evidence in the existence of ancient retables that the priest did not stand invariably on the east side of it.

It is not easy to determine the date when it became customary to incise the mensa with crosses, as was so commonly done in the Middle Ages. The earliest example of which we can find any mention is a portable altar found in the tomb of St. Cuthbert, of about A.D. 687, engraved in Mr. Raine's "St. Cuthbert," p. 199, but this is too fragmentary to show how many of the incised crosses there were. In the order for the dedication of a church in the *Sacramentary* of Gregory the Great, the consecrating bishop is ordered to mark crosses with holy water at the four corners of the altar, but nothing is said of incised crosses. Into the primitive structural accessories of the altar we propose to inquire in a future chapter.

Stained Glass Windows.[1]

THE fragile nature of coloured glass, exposed amid troublous times, has unfortunately deprived us of any remains of the earliest examples; but the writings of ancient historians record the art as early as the fourth century. St. Chrysostom and St. Jerome mention its beautiful effect in churches of that time, and Prudentius, also speaking of windows in St. Paulo fuori de la Mura at Rome, says, "in the windows are placed glass of various colours, which shine like meadows decked in the flowers of spring." The art of colouring glass in the form of beads, cups, and other ornaments, though found to be as old as the ancient Egyptians and Phœnicians, and afterwards known in the form of mosaics in Greece, Rome, and Byzantium, has no record of its application in a transparent state to windows previously to the fourth century. Several writers of the sixth century describe the illuminated windows then placed in St. Sophia, Constantinople. Procopius says of them "that day seemed to be born under the vaults of the temple." Gregory of Tours takes note of the breakage of a coloured window by a soldier in the church of Brionde; and this prelate, in decorating St. Martin's, Tours, caused the windows to be filled with glass of various colours. The Bishop of Poictiers, in his account of Notre Dame, in Paris, as built by Childebert, admires the gorgeous effect produced by the light passing through the coloured glass, and compares it to the fine tints of the morning sun. England's first employment of the art would appear to have been in the seventh century, when St. Wilfrid, at York, lamenting that coloured windows could not be procured in this country, sent to France for skilled workmen. By the eighth century stained glass became general; and in 863 France was so engaged in this art as to have several masters of eminence.

Having thus referred to these early records of our subject, which give a fair idea of the gradual importance it attained in

[1] Read by Mr. Alexander Ballantine, at a meeting of the Edinburgh Architectural Association, in St. George's Hall, Edinburgh.

these early times, but unfortunately supply no particulars of the designs, we pass on to 1052, when a historian of Dijon, describing a small window in his monastery as representing the mystery of the Holy Eucharist, seems to give the first distinct mention of the employment of the art as a means of figure illustration, and this he says had previously been in a church of earlier date.

The earliest application of coloured glass is supposed to have been pieces set in the piercings of the marble slabs or fret, which were used in windows in the East at a very remote time. The effect would be brilliant, like jewels, and quite sufficient to impart all the eloquence to those early writers. If their windows were composed entirely of coloured glass, the first attempts may have been rude in design, aiming only at a glowing combination of colour; but the probability is that so soon as the art was capable of this the taste manifested in the missals of the period, and in the figure mosaics,—for instance, at Ravenna,—as early as the sixth century, would also seek expression in stained glass.

An ancient window at Neuvilles (Bas Rhin), dating from the eleventh century, partakes strongly of the character of these Greco-Byzantine mosaics. In the twelfth century, the Abbot of St. Denis invited from all countries those most skilled in the decorative arts. Chartres, Mans, Sens, Bourges, Ecouen, and Chantilly were enriched with gorgeous windows; and with all the sad havoc of 700 years, there still remain portions exhibiting the state of the art at that time.

In describing the stained glass of the twelfth century, we may, for all practical purposes, include the greater portion of the thirteenth, and together term this the first period. The designs are in the form of small medallions enclosed in iron frames, upon a groundwork composed of patterns of diagonal, circle, square, or scale arrangement, the window surrounded by rich bordering, and the whole wrought together in small pieces of glass united by lead fret. Deep blue and ruby colours alternate as grounds throughout the design. Light colours are applied to the figures and details, such as greenish white, pale yellow, lilac, green, and occasionally light blue. The glass is thick and uneven in its surface and shade, so that the rays of

light are transmitted with a much more brilliant or jewelled appearance than through ordinary smooth glass. In style of drawing these windows in a great many respects follow closely the figures and ornaments of the illuminated missals, and there is assuredly not a more reliable guide for the period of ancient glass than reference to these contemporary works. The broad, black, hatching lines of the drapery folds are identical. The scrolls, composed of conventional foliage, winged reptiles, and interlaced bands, are not only similar in design, but seem almost as mosaic in character as the glass, and are surrounded by stout black outlines, as if the illuminators had copied the appearance of the lead fret, or as if those in the habit of preparing designs for the windows had applied their rich powerful combinations of colour and strong outline while engaged upon the embellishing of these ancient manuscripts.

Probably the most ancient glass preserved in England is in the choir of Canterbury Cathedral, dating about the end of the twelfth century. The architect of that time was from Sens, and from this glass being similar to the contemporary French windows, and there being no evidence of the art having then attained such proficiency in England, we have no doubt these beautiful windows were imported from France. As we proceed we shall see how foreign artists continued to be employed upon numerous windows throughout England.

In addition to the medallion window, a large bolder style was adopted in clearstory or other windows distant from ordinary view. These contained in each light a single tall figure of a saint executed in a very archaic manner. Some of these figures are masterly in simple severe line, but in a great many cases the harshness of the style imparts a more ogry than saintly sensation. The heads are not entirely composed of a piece of light or skin-coloured glass, with the features delineated thereon, as in other work, but are formed of several pieces. The eyes are bluish glass, each surrounded by the lead, which is united together at the corners across the nose,—spectacle fashion,—then shades of purple, blue, or green set in the same manner, form the moustache, beard, and hair. By the right placing of these leads across the features a good expression at a distance is attempted to be produced; but one might as well

try to produce portraiture by some system of tattoo. The figures are drawn in a very attenuated manner, to suit the tall narrow spaces, and the drapery hangs in a few straight lines, formed either by the lead fret, or equally broad black lines fused upon the glass. Shading, to impart any appearance of relief, is entirely avoided, and the combination is much after the manner of a diagram in flat vivid surfaces of colour. The style seems to have been more employed upon the Continent than in England, though in the modern copyism of Mediæval glass we have numerous reproductions. The thirteenth century produced also many fine Jesse windows, thus termed from the design enclosing within interlacing branches and foliage all the generations from Jesse, who usually reclines at the roots or base, to the Madonna or our Lord in majesty at the top of the window or tracery. The great west window of Durham Cathedral, recently skilfully restored, is a good specimen. There is also a famous one of later date in Nuremberg, designed by Volkamer.

The introduction of light ornamental grisaille windows belongs to this time, and, as a decorative treatment, was well calculated to produce a more airy and spacious feeling in the interior of these Early Pointed structures. From the general absence of figures, some have supposed that the reformed notions of the Cistercians devised this style.

The effect of the grisaille, or grey, is produced by light cool pieces of glass ornamented with an outlined leaf or pattern, and hatched over the ground by thin black lines, that blend together at a short distance like a semi-tint. Colour is interspersed sparingly in bosses or geometric bands, as at Salisbury and York. The north transept window of York Minster,—known as "The Five Sisters," shedding their gentle light upon the clustered shafting and richly-moulded arches,—forms a perfect poem of architecture. The legend tells of the design having been in needlework, and sent to foreign countries to be produced in stained glass. This may be, though from the quantities throughout England during this and the following century, when the wars with France were raging, it is evident that this light style of glass was manufactured in this country. The tints are irregular, and seem just such as would be pro-

duced by the impurities of the ingredients before the application of manganese was known as a clarifying or purifying agent. The thickness and coarseness was obviously of great service for a rich crystalline effect.

The quarry or lozenge-paned window, diapered in a similar manner, and set at intervals with ornamental bosses or panels, formed a simpler description of window during the latter part of the thirteenth century. The declaration of war with France in 1293 by Edward I., and which lasted with scarcely any intermission for a century, would sever our opportunities of further importations of the richer specimens of art. Whether, by the alliance then formed betwixt France and Scotland, any of the Scottish ecclesiastical edifices received foreign specimens of glass, we are unable to ascertain. There is, however, evidence that many of these contained coloured windows, from the fragments that have from time to time been discovered in a decayed state amongst the earth adjoining Dunblane, Cambuskenneth, &c.

Stained windows of the fourteenth century or Decorated period contain, like the detail of the architecture, a more natural character of foliage, and the figures have no longer a sameness of feature, but are taken more directly from life. Canopy and shrine work forms a prominent part of the design. In tall lights, figures and their canopies are ranged one over another in several tiers, or a panel group to a smaller scale forms a base to the saint and canopy above; or a simple design has only a portion of each light occupied by a figure and small canopy, while the remaining space above and below is filled with light ornamentation not usually cross-hatched in grisaille, but simply outlined. Yellow stain, produced by the fusion of oxydized silver upon light glass, first occurs at this period, and by its application a warmer amber colouring is obtained. A deeper golden shade is also substituted in the pot-metal glass for the pale yellow of earlier work, and secondary combinations of colour, such as purples, greens, &c., attain greater richness. The stirring incidents of our history provide abundant illustrations, and knights accoutred in all the trappings of the field are enshrined in the chapel windows for their heroism in the Holy War [?], thus forming most precious relics of armour,

heraldry, and costume. As the drawing improves, there is a more studied use of shading in the heads and draperies, without losing brilliancy, but rather gaining, by the lights thereby shining more prominently. Faces are wrought with remarkable vigour upon skin-coloured glass, and the shade colour is frequently left upon the hair, so as to distinguish it firmly from the flesh. With the Perpendicular style of architecture, commencing towards the close of the fourteenth century, light silvery glass pervades the windows. A greater delicacy of execution is found in the tracing lines and shading. The glass is also thinner and smoother, while richness is imparted by diapering and staining light yellow. Canopy or tabernacle work is executed in white, to which the gold-colour stain is freely applied. Profuse elaboration of crockets, pinnacles, and tracery form the design, and the backgrounds, with occasional intervening parts, are ruby or blue. The leaves are not nearly so naturally delineated, nor are the heads generally so noble. The draperies of the larger figures have in many cases a grain or stipple shadow, whereby a pleasing transmission of light is preserved. As the style advanced, this became rougher and more open in the grain, and was ably practised in the Dureresque windows upon the north side of the nave in Cologne Cathedral.

A grey hue and paleness pervade all the blue then used, and the ruby also loses in strength. The fine sapphire shade of earlier glass was entirely lost, and with all the chaste delicacy of the colouring in Perpendicular glass, and the glowing combinations of Cinque-cento, the blue partakes either of a cold greyness or an obtrusive purply hue.

The manufacture of coloured glass had, in the fifteenth century, in Germany, been brought to a high state of perfection, and their blue in Nuremberg windows possesses all the quality of earlier colouring, while the blue in Cologne windows, date 1509, is inferior.

In England, during the fifteenth century, the Continental coloured glass was held in high repute. In a contract of "John Prudde, of Westminster, glazier," 1447, he "covenanteth to Earl of Beauchamp to glaze all the windows in the new chappell in Warwick with glasse beyond the seas, and

with no glass of England." A few years later was issued a prohibition of any importation of "painted windows."

The famous windows of Fairford Church, Gloucestershire, twenty-eight in number, are quite in the old German manner of the end of the fifteenth century, which in its freely composed draperies and bold conventional folds, and decisive character of heads, is remarkably effective. A fine set of facsimile drawings of these windows has been published by the Arundel Society as important examples of the art.

These several periods of stained glass that we have traced are identified with the different developments of Gothic architecture, and partake intimately of their features and spirit; but an entire change of style, as in architecture, takes place in the sixteenth century, or Cinque-cento period. The old, with all its associations obnoxious to the new spirit and fashion of the Reformation, subsides, and new forces of art spread over Europe. Painting, sculpture, architecture, music, and poetry all excelling at this time in Italy, there also we find gorgeous and masterly application of stained glass. The Venetians conferred high honours upon numerous eminent "gentlemen glaziers," as they were then quaintly termed. It is, however, to be lamented that few examples of these works have survived the incessant invasions and civil wars throughout that gifted land. Windows of the Duomo smashed so that the lead thereof would provide bullets for the besieged, tells too frequently their desperate fate. Santa Maria in Florence, Perugia, Sienna, and Milan cathedrals show how to combine magnificent breadth of light with richness of colour. Flemish Cinque-cento glass fills the choir windows of Lichfield, and the Dutch artistes were skilful in this art. The Swiss produced also some choice combinations with enamel tints. In the reign of Henry VIII. those twenty large windows of King's College, Cambridge were erected. The great east window has not unworthily been ascribed to Holbein.

In substance and colour the glass was similar to that of the preceding century, but the processes of execution were somewhat changed by the introduction of enamel tints as auxiliaries, and by the removal of ruby from the flashed side of the glass by means of fluoric acid. By so much roundness attempted in

the shading, and by the concealment of the lead-lines amongst the shadows, the work is discovered to have been directed by a painter, who has not discriminated between the principles applicable to a window as differing from a picture. This, fortunately, is not always the case, for there are many instances where a clear silvery effect of light, gemmed with brilliant disposal of colour, is the result. So varied, however, are the productions, compared to the more than general points of resemblance. Ornamental adjuncts to their large illustrations were either of the most florid Late Gothic or Renaissance, which committed great incongruities by spreading huge baldachino designs, executed in coloured glass, over several narrow lights, heedless alike of relative porportion or style. When the grouping of figures forming one illustration throughout two, three, or more lights, has regard to the due architectural importance of the mullions, a grander and more impressive whole is obtained, with the advantage of larger figures; but the temptation to a designer of glass is so great that there is in this treatment great danger of the architectural design of the mullions and tracery being disregarded. This proved to be the case by the close of the sixteenth century, and with the free use of enamels a resemblance to painting became general, and stained glass, instead of a medium of light and beautiful crystalline colour, became feeble and opaque. Heraldry alone retained in its decided tinctures and metals somewhat of the old brilliancy, and by means of flashed colours and yellow stain great nicety of execution was practised.

During the seventeenth and eighteenth centuries a very meagre account can be given of the art, as the prevailing Puritanical tastes discourged all such ecclesiastical embellishments. As a decoration to the mansions, however, it was freely applied. Oxford is said to have the best examples of church glass of this time in the windows by the brothers Van Linge, which are treated in the usual Dutch style of square leaded panes, with a group upon large surfaces of enamelled landscape. Reynolds's window, in the College Chapel, notwithstanding the graceful conception and expression of the figures, is merely a warm sepia picture disfigured by rectangular lead joinings of the panes of glass. Until the revival

of the study of Mediæval architecture no attempt was made to resume the principles and processes of ancient glass. A considerable time was required to overcome the harsh vivid colours and smooth uniform surface which modern manufacturers of coloured glass thought immense improvements upon the old. Modern combinations of such glass was accordingly unsatisfactory to those familiar with the effects of the ancient, and though the surface was bespattered with dirt, and many other deceptions were adopted to anticipate the action of time, all was unavailing for catching the real quality of colour, until, by Mr. Winston and Messrs. Powell's analysis of old glass, they produced in 1849, their beautiful antique pot-metals. Messrs. Hartley, of Sunderland, soon followed, and afterwards Messrs. Chance, of Birmingham (both eminent glass manufacturers), in producing similar glass, and thereby the great difficulty that the revived art had in obtaining substance, texture, and the mellow brilliancy of ancient windows was overcome. Varied as this is now produced, from pale to deep, according as each piece varies in thickness, the flat uniformity of colour is broken up, and this is carried further by doubling one colour, in a molten layer, over another, thus having ruby blending to blue, or ruby to orange, or blue to green, almost rainbow-like in their glowing gradations. Draperies, foliage, &c., graduating in this manner undulate richly in their colours. The more diversity that can thus be produced, and skilfully applied, in the working together of the many pieces composing a window, the more hopeful are grand rich effects for the future of the art. Browns like autumn tints, whites iridescent as the pearl, greens and colour varying as in leaves and flowers are no oversanguine hopes ; and if this art can also woo master-minds to reveal in her the treasures of Scripture, depict the loveliness of nature, record the scenes and history of human life, and indulge in "divers fancyes," the storied panes of the future may be even more richly dight than those of old.

St. Peter's Basilica, Rome.

St. Peter's Basilica, Rome.

THE accompanying plan of the ancient Basilica of St. Peter, at Rome, will serve to illustrate the remarks on Early Churches in page 10 of our last Number. St. Peter's was one of the then-existing Basilicas which Constantine gave to the Church for use in public worship. It was a very large building, 380 feet by 212, as large as most Mediæval cathedrals. The chief features of a primitive church are well illustrated by it. The atrium, surrounded by a cloister, with its central fountain; the nave and double aisles of the church; the episcopal throne and benches for the presbytery in the apse, the altar on the chord of the apse. The interior view shows a building of great size and noble proportions, with mosaic floor, picturesque ranges of columns, and pictured clerestory walls. This ancient church made way in the sixteenth century for the grand Renaissance structure which is one of the wonders of modern architecture.

RESTORATION OF EDWORTH CHURCH, BEDFORDSHIRE.—On Thursday, the 20th of January, the parish church of St. George's, Edworth, Bedfordshire, was reopened after a thorough restoration. The church is remarkably handsome for so small a structure. There is a very beautiful Decorated east window in the north chapel, the corresponding one in the south chapel is a fine specimen of Flamboyant tracery. These had fallen quite out of shape but have now been put straight, and the walls of the aisles properly strengthened. The fine chancel roof has been repaired and ceiled with matched-boarding carefully arranged in patterns. The roof of the nave is new, and has been raised from a flat to a pointed one. Two old black oak choir stalls, with finely carved poppy-heads, have been carefully repaired; a foot-pace has been put in the sanctuary, and the floor of the chancel laid with Minton's encaustic tiles. The church is paved with similar tiles, only of a less costly description. The nave and aisles are seated with substantial varnished deal benches, after the fashion of some old ones, which were too much decayed to be made of any use, as also was the old screen, the removal of which was the only part of the work that could be regretted. The carving of the font is exceedingly good, two panels formerly fixed against a pillar have been carved to match the corresponding one. It is only due to the Rector (Rev. H. Buttenshaw, M.A.) to say that the work of restoration is due entirely to him, and the expense (about 900*l.*)

borne mainly by him and members of his family. We heartily wish him success, and that living stones may be as successfully added to the spiritual structure as new ones have been to the material building.

We should also note that several portions of beautiful old glass have been gathered from various parts of the church and carefully put together, so as to form a very good window in the south of the chancel. The Architect was Mr. Raynes (Raynes and Shum, Bedford Row) and the Builder, Mr. Osborne, of St. Neot's. The Incorporated Church Building Society granted 15*l.* towards the restoration.

Oxhill Church, Warwickshire.

N historical church. Far off in the plains of South Warwickshire, far removed from station or railway, stands the little Norman church of Oxhill. It is on the borders of the Vale of the Red Horse; and though its architectural beauties do not rival the stately church of the Tysoes or the "Cathedral of the Feldon"—as the people of Brailes love to call their church—it has many claims on the lover of history. From its humble tower the bells tinkled forth on that dread Sunday afternoon when the hostile forces of King and Parliament met in battle array on the hills and on the plain adjoining. From hence sallied forth the clerk and congregation to see the headlong charge of Prince Rupert in his mad ride to Kineton. Some of the villagers were hurt in the fight, and in its graveyard one, at least, of the officers found a last resting-place. The church marked the western end of the battle-field, and is one of those historical monuments which ought not to be allowed to go to decay. It was an old church when the fight took place at Danemoor, near Edgcote. It is older than the Red Horse itself, and now appeals are being made for funds to preserve its pristine features, and prevent the fabric from falling into ruins. It is a poor parish, and the Rector has, almost unaided by his parishioners, raised 500*l.* towards the 1,000*l.* necessary to complete the work imperatively necessary. The Incorporated Society on Monday last, granted a small sum in aid of the work, and doubtless, when the interesting nature of the church becomes known, the Rev. V. H. Macy, the Rector, will not despair of seeing his parish church worthy of its reputation, and fit for the worship of the Most High.—*Leamington Courier.*

Notes on Oxhill, in the Hundred of Kineton, County of Warwick.—In Domesday Book it is written Octeselve, it was held by Hugh de Grentemaisnil. In the time of Edward the Confessor by Toli, who held it freely. There were ten hides, three in demesne employing 8 ploughs, and 11 bondmen, 20 villeins, 11 borders with 7 ploughs, a mill, and 20 acres of meadow. No church or priest mentioned. In the time of Henry II. it belonged to Engelram de Dumart, and from his sister Emma descended

through the family of Piriton to that of Keynes, a baronial family of importance, from an heiress of Keynes it came to the Cressys of Dodford, in Northamptonshire, and so to Sir Humphrey Stafford of Grafton, Kt. It was afterwards sold to William Catesby of Lapworth, which William Catesby being attainted in the 1st of Henry VII., it was granted by the Crown to Sir David Owen, Kt., and afterwards by several other changes or conveyances, all of which are noted by Dugdale, came into the hands of William Clarke, Gent., the owner lately deceased in Dugdale's time, which family in 22nd Charles II. sold it to the Bromleys of Bagington, in Warwickshire, whose heir Mr. Bromley Davenport, M.P., has lately sold it to the tenants, together with the Advowson.

Another part of the parish belonged to the Monks of Bordesley, which after the Dissolution was passed out of the Crown to Peter Temple and Richard Petiver, Gent., afterwards sold to a family of the name of Bishop.

A small property in this parish of Oxhill has belonged without interruption to the family of Shirley, of Ettington, from the 1st of Henry V., and probably from a much earlier period.

The church, dedicated to St. Lawrence, was A.D. 1291 (19 Edw. I.) valued at viii marks, and in 26 Hen. VIII. at xv^{l} xvi^{s} viii^{d} over and above ix^{s} v^{d} for Synodells and Procurations.

The parish of Oxhill was enclosed in the year 1798.

NOVELTY IN BRICKWORK.—The church at Felixstowe, near Ipswich, having been just rebuilt, a method of laying the bricks has been adopted which, as far as I am aware, is entirely new; and as the effect is, in my opinion, far better than could be produced by any other method with such rough materials, it is, I think, well worthy of notice. It had been intended to construct the walls of flint, with stone coigns; but the architect suggested that the materials of a martello tower just demolished might be had very cheap, and might be substituted for flints; but instead of laying the old bricks in horizontal courses as usual, he proposed to lay them all at an angle to the horizon, so that there should not be a single vertical or horizontal joint in the whole building, except in the stone-work. The idea is taken apparently from the herring-bone brick panels so common in old timber-framed houses, which idea he has carried out with as much regularity as the roughness of the broken bricks would allow.

The colour of the bricks is a good yellowish grey, and the effect altogether is decidedly good, and appears to me to be a remarkable instance of utilizing a rough material which could not have been endured if laid in the usual horizontal courses.

It has often been a matter of surprise to me that no attempt appears ever to have been made to introduce the Roman reticulated brickwork, the ornamental appearance of which is still to be seen in many ancient ruins.—*The Builder.*

Correspondence.

To the Editor of the Church Builder.

Sir,—Will you allow me to enter a protest in your pages against the treatment of Memorial Brasses which is now so common with Church restorers, by which they are despoiled of half their interest and value, and which has knocked all diligent Brass-rubbers completely out of time. I allude to the practice of taking the Brasses away from their slabs and placing them against the walls of the Church, very often against those of the Sacrarium or chancel. In order to fasten them securely the plaster is obliged to be brought more or less *over the edges* of the brass, according as the workman is clumsy or the contrary, which effectually prevents a rubbing with clearly defined edges being taken, to say nothing of the difficulty of holding up a large sheet of paper in a vertical position with the left arm, while the right is busy with the heel-ball.

Visiting a church in Suffolk last year with the intention of taking rubbings of the interesting brasses there, I found them all transferred from the pavement to the north and south walls of the *quasi*-chancel, and their places supplied with a pavement of gaudy encaustic tiles, the original slabs being of course nowhere. I was told by the Cerberus that whereas many used to visit the church with an object similar to my own, it is very rarely now that any one succeeds in taking a rubbing, most persons finding themselves completely beaten by the removal of the brasses.

But perhaps this will not be deemed a sufficient reason to prevent their removal, and thus obstruct *restoration*. Here then is another. By taking away the brasses from the floor and elevating them against the wall all the beauty and propriety of their position is at once destroyed, besides in many cases separating them from the last resting-places of those whom they represent. It gives another meaning altogether to their '*Hic jacet*' not originally contemplated. They in their humility thought the floor of the church was good enough to contain the effigies of those whose bodies were crumbling into dust beneath it. Fancy what a good old priest of those days who had so often stood *before the Altar*, and who was perhaps interred beneath the spot which he had so often occupied during life, would think if he could see his brazen effigy in full sacerdotal costume now stuck up against the chancel wall. Surely this is making the good old man take the *north side* in a manner against which he would strongly protest if he had the power of doing so.

I am yours, &c.

H. G. D.

Review.

Memoir of John Carter. By the Rev. W. J. Dampier, Vicar of Coggeshall. (A new Edition.) London: Simpkin and Marshall.

This is an account of a young weaver who having, by a fall from a tree, so dislocated one of the vertebræ that the whole body below the neck was paralyzed, learnt to draw with a camel-hair pencil placed between his teeth. It is very curious as a medical case; the drawings, chiefly copies from line engravings and etchings, were done with so much skill as to interest the artist; and all will take interest in the character of the brave and patient sufferer. The book contains 26 plates, *fac-similes* of Carter's drawings.

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 20th December, 1875; 17th January, 21st February; and 20th March, 1876; Grants of Money amounting to £4655 were made in aid of the following objects, viz.:—

Building new Churches at Darwen, S. Cuthbert, Blackburn; Heathersgill, Carlisle; Leamington, S. John the Baptist; Marley Hill, Gateshead; Pont-aber-Bargoed, Gelligaer, Cardiff; and Christ Church, S. Leonards-on-Sea.

Rebuilding the Churches at Aber, Bangor; Clun, Salop; Girton, Newark; Leicester, S. Leonard; Llansamlet, Neath; Meppershall, Bedford; Whitechapel, S. Mary; and Woodmansterne, Epsom.

Enlarging or otherwise improving the accommodation in the Churches at Boyton, Launceston; Crook, Darlington; Dalwood, Honiton; East Wittering, Chichester; Ebbesbourne Wake, Salisbury; Felsted, Chelmsford; Flore, Weedon; Glanville Wootton, Sherborne; Great Houghton, Northampton; Horton, Slough; Inworth, Kelvedon; Mancetter, Atherstone; Newcastle-under-Lyne, Staffordshire; Oxhill, Kineton; Pockley, York; Skendleby, Spilsby; Somerby, Grantham; and Westham, Eastbourne. Under urgent circumstances the Grants formerly made towards Building the Churches at Plymouth, S. Jude's, and Wolviston, Stockton-on-Tees; and towards re-seating and restoring the Churches at Aberayron, Cardigan; Bryngwyn, Hereford; Colsterworth, Grantham; Fowey, Cornwall; Hambledon, Horndean; Navenby, Grantham; Stanley, Derby; and Up Ottery, Honiton—were each increased.

Grants of Money were also made from the Special School-Church and Mission-House Fund towards building or adapting School or Mission Churches at Blackburn, S. Paul; Bowlee, Manchester; Bridge Town and Chadsmoor, Cannock, Staffordshire; Devonport, S. Stephen; Fenton, Stoke-on-Trent; Hammersmith, S. John; Islington, S. John; Kilver Street, Shepton Mallett; Lonesome Ford, Rowington, Warwick; Margate, S. John Baptist; Sticker, S. Austell; Temperance Town, Cardiff; and Tonge, Middleton, Lancashire. The Society accepted the Trust of a sum of Money as a Repair Fund for All Hallows new Church, Allerton, Liverpool.

The March Meeting was the last in the Society's financial year, and Grants amounting to £12,230 have been made, during the course of that year, towards the erection of twenty-six new Churches (twenty-three of which are entirely free and unappropriated), the rebuilding of twenty-five, and the enlarging or otherwise improving the accommodation of eighty existing Churches. The carrying out of the above works called forth from the promoters of them the sum of £372,202. The Committee have also granted £769 towards building twenty-nine School or Mission Churches. This Special Fund was, at the last Meeting, absolutely exhausted, and an appeal is earnestly made to Churchmen and Churchwomen to send Contributions to enable the Committee to continue to assist such very important auxiliaries to the work in the Parish Churches.

The appointment of the following Gentlemen, who have kindly consented to act as Honorary Secretaries for the Society, has been confirmed by the Committee.

	For the Archdeaconry of
Rev. A. J. Foster, Farndish Rectory, Wellingborough . .	Bedford.
Rev. R. Tompson, Woodstone Rectory, Peterborough . .	Huntingdon.
Rev. A. S. Ormerod, Halvergate, Norwich	Norwich.
Rev. C. Gray, S. Michael's Mission, Northampton . . .	Northampton.
Rev. J. E. Stocks, Vicarage, Market Harborough . . .	Leicester.
Rev. G. W. Huntingford, Barnwell Rectory, Oundle . .	Oakham.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance.

Canterbury.

1875.				
Dec. 18	Sutton Valence ..... *O*	£1	13	0
1876.				
Jan. 17	Chislehurst ..... *A*	1	0	0

York.

(No remittance.)

London.

1876.				
Jan. 14	Ealing ..... *A*	1	10	11
25	Whitechapel, S. Mark's *O*	1	11	0

Durham.

1875.				
Dec. 20	Aycliffe ..... *O*	6	6	0
1876.				
Jan. 6	Newburn ..... *O*	2	1	6
11	Riding-Mill on Tyne *O*	2	0	0
Feb. 17	Durham ..... *A*	101	11	2

Winchester.

1875.				
Dec. 18	Sarisbury ..... *O*	4	1	11
29	Eastleigh ..... *O*	1	1	0
1876.				
Jan. 8	Northam ..... *O*	2	14	0
19	Jersey, S. Luke ..... *O*	2	17	0
Feb. 1	Hambledon ..... *O*	3	9	0
Mar. 4	Jersey, S. Simon ..... *O*	1	8	0

Bangor.

1875.				
Dec. 29	Cerreg Ceinwen ..... *O*	0	10	1
1876.				
Mar. 22	Bangor ..... *A*	12	0	1

Bath and Wells.

1876.				
Feb. 15	Shepton Mallett ..... *O*	9	10	7
22	Kittisford ..... *O*	1	3	4

Carlisle.

1875.				
Dec. 29	Crosby Ravensworth.. *O*	1	1	0

Chester.

(No remittance.)

Chichester.

Mar. 15	Chichester ..... *A*	42	16	0

Ely.

1875.				
Dec. 20	Withersfield ..... *O*	£1	15	5
20	Haverhill ..... *O*	3	3	0
29	Milton Ernest ..... *A*	1	5	7
1876.				
Jan. 13	Milton Ernest ..... *A*	1	5	7
21	Hauxton ..... *O*	1	4	0
24	Biggleswade ..... *O*	11	12	6
29	Cambridge ..... *A*	69	19	0
Feb. 9	Caldecote ..... *O*	0	19	0
10	Pakenham ..... *O*	2	18	5
14	Caxton ..... *O*	1	6	6
19	Girton ..... *O*	4	13	0

Exeter.

1875.				
Dec. 23	Calstock ..... *O*	1	10	2
1876.				
Jan. 4	Merton ..... *O*	2	2	0
12	Ashburton ..... *A*	2	5	0
Mar. 2	Exeter, S. Mary Arches *O*	0	6	0
10	Torquay, S. Luke's ... *O*	9	12	6

Gloucester and Bristol.

1876.				
Jan. 5	Kington, S. Michael.. *O*	1	0	0
Feb. 1	Gloucester, All Saints *O*	6	3	0
8	Owlpen ..... *O*	1	13	0
Mar. 22	Gloucester ..... *A*	4	4	0

Hereford.

1875.				
Dec. 21	Tarrington ..... *A*	2	0	0
1876.				
Jan. 12	Leighton ..... *A*	3	18	0

Lichfield.

1875.				
Dec. 31	Stapleton ..... *O*	1	2	6
1876.				
Jan. 7	Chesterfield ..... *O*	5	0	0
12	Lilleshall ..... *O*	5	0	0
Feb. 3	Upton Magna ..... *O*	4	10	0
Mar. 22	Bakewell ..... *O*	6	6	1

Lincoln.

1875.				
Dec. 31	Grimsby, S. Barnabas *O*	1	1	0
1876.				
Jan. 1	Perlethorpe ..... *O*	3	12	8
4	Searby ..... *O*	3	4	8
10	Appleby ..... *A*	1	13	6
17	Wispington ..... *O*	1	7	3
25	Grasley ..... *O*	0	15	2
27	Muckton ..... *O*	1	1	0

Llandaff.

1875.				
Dec. 29	Bryngwyn ..... *O*	£1	10	0
1876.				
Jan. 5	Llangwm ..... *O*	1	0	0

Manchester.

(*No remittance.*)

Norwich.

1875.				
Dec. 20	Ipswich, S. Matthew's *O*	9	15	0
22	Mundford ..... *O*	1	12	0
1876.				
Mar. 13	Beighton ..... *O*	1	7	3
24	Halvergate ..... *O*	4	3	0

Oxford.

1875.				
Dec. 21	Little Marlow ..... *O*	1	4	0
21	Oxford ..... *A*	21	0	0
29	Henley-on-Thames... *A*	5	4	0
1876.				
Jan. 4	Windsor and Eton ... *A*	13	4	6
10	Sandford-on-Thames *A*	0	17	0
13	North Leigh ..... *O*	2	5	0
19	Oving ..... *O*	0	10	6
Feb. 3	Oxford ..... *A*	4	17	0
7	Oxford, S. Mary Magdalene ..... *O*	1	17	0
8	Reading, Whitley, Christ Church ..... *O*	10	1	0
29	Wendover ..... *O*	2	6	0
Mar. 16	Asthall ..... *O*	1	2	8

Peterborough.

1875.				
Dec. 30	Barlestone ..... *A*	1	3	1
31	Helidon ..... *O*	3	0	0
1876.				
Jan. 3	Whitchurch ..... *O*	1	0	0
Mar. 9	Staverton ..... *O*	2	11	9
20	Aston Flamville ..... *O*	1	10	0
20	Burbage ..... *O*	4	10	4

Ripon.

1876.				
Jan. 5	Leeds, S. Mary ..... *O*	£1	1	0
Mar. 16	Cleckheaton ..... *O*	3	0	0

Rochester.

1875.				
Dec. 22	Great Clacton ..... *O*	2	2	0
23	Sydenham ..... *A*	24	5	0
30	Tring ..... *A*	4	10	0
1876.				
Jan. 12	Elmdon ..... *A*	1	10	0
31	Woodford Bridge ..... *O*	4	13	3
Mar. 13	Stambourne ..... *O*	1	0	0

Salisbury.

1876.				
Jan. 24	Bratton ..... *O*	1	0	0
26	Woodborough ..... *O*	1	1	0
Feb. 7	Zeals ..... *S*	2	5	10
Mar. 21	Salisbury ..... *A*	92	0	3

S. Asaph.

1875.				
Dec. 29	Hawarden ..... *A*	4	8	2

S. David's.

1876.				
Mar. 22	Llanelly, All Saints ... *O*	5	10	1
	,, Parish Ch.... *O*	2	3	0
	,, Holy Trinity *O*	1	16	1

Worcester.

1875				
Dec. 23	Stoke (Coventry) ..... *O*	1	1	0
29	Solihull ..... *O*	8	0	0
1876.				
Jan. 4	North, Middle, and South Littleton ..... *O*	1	0	4
6	Harlow ..... *A*	3	11	0
7	Hagley ..... *A*	8	1	0
Mar. 2	Upton-on-Severn, The Good Shepherd ..... *O*	3	10	0

Sodor and Man.

(*No remittance.*)

Incorporated Society

FOR PROMOTING THE

ENLARGEMENT, BUILDING, AND REPAIRING OF CHURCHES AND CHAPELS

In England and Wales.

Established in the year 1818, and Incorporated by Act 9th Geo. IV. cap. 42, intituled "An Act to abolish Church Briefs, and to provide for the better "Collection and Application of Voluntary Contributions, for the purpose "of Enlarging and Building Churches and Chapels." Dated 15 July, 1828.

Patron,

HER MAJESTY THE QUEEN.

President,

HIS GRACE THE ARCHBISHOP OF CANTERBURY.

Vice-Presidents,

HIS GRACE THE ARCHBISHOP OF YORK.
THE BISHOPS OF ENGLAND AND WALES, &c., &c.

Treasurer:—H. Gerard Hoare, Esq.

Secretary:—Rev. Ralph Milburn Blakiston.

Chief Clerk:—Mr. H. Dunning.

Bankers:—Messrs. Drummonds, Charing Cross.
Messrs. Hoare, Fleet Street.
Bank of England.

Number of Places assisted by the Society to 20th March, 1876	6,430
New Churches erected	1,717
Old Churches rebuilt or enlarged	4,713
Number of Additional Seats obtained	1,604,101
Number of Free Seats	1,264,366
Amount contributed by the Society	£829,773
Which has called forth a further expenditure on the part of the public of not less than	£8,881,377
Number of *Mission Churches* aided	216
Amount contributed	£5,943
Number of *Repair Funds* deposited with the Society	269
Amount invested	£63,618

Donations or Annual Subscriptions of *any amount,* either for the General Fund, or for the Mission-Church Fund, will be gratefully received, and may be paid either direct to the Rev. R. Milburn Blakiston, *Secretary,* at the Office, 7, Whitehall, London, S.W., to one of the Society's Bankers, or through the local Hon. Secretaries.

*** *The Editor of* "THE CHURCH BUILDER" *will gladly receive Contributions in behalf of any of the Charitable Objects advertised in its pages, at the Office of the* "CHURCH BUILDING SOCIETY," *No.* 7, *Whitehall, London, S.W.*

Incorporated Society for Promoting the Enlargement, Building, & Repairing of Churches & Chapels in England and Wales.

Patron: THE QUEEN. **President:** THE ARCHBISHOP OF CANTERBURY.

7, WHITEHALL, LONDON, S.W.

This Society receives Annual Subscriptions and Donations—

For the General purposes of the Society, viz.—

THE BUILDING OF ADDITIONAL CHURCHES.

THE REBUILDING, ENLARGING, OR REPAIRING OF EXISTING CHURCHES.

THE PROVISION OF INCREASED ACCOMMODATION IN CHURCHES, WITHOUT ENLARGING THEIR AREA.

On Trust for—

BUILDING OR REPAIRING CHURCHES.

Towards the Special Fund for—

FREE CHURCHES, TEMPORARY BUILDINGS, SCHOOL-CHURCHES, AND MISSION-HOUSES.

The lack of adequate funds has lately obliged the Committee so greatly to diminish the amount of its grants, as to dissuade many from taking advantage of its help, and the benefits derived from the advice of its distinguished Architects, and the result is on all accounts much to be lamented.

N.B.—All Contributions may be paid to the account of "The Incorporated Church Building Society," with their Bankers, Messrs. Hoare, 37, Fleet Street; or Messrs. Drummond, Charing Cross; at the Bank of England; or to the Secretary, the Rev. R. M. Blakiston, M.A., at the Office, 7, Whitehall London, S.W., to whom also Post Office Orders may be transmitted, made payable to him at the Branch Office, Charing Cross.

WILBERFORCE MEMORIAL FUND.

THE Council appeal most earnestly for assistance to enable them to carry on and extend their Mission work in the densely populated parishes in South London. Reports may be obtained at the Office, where also Contributions will be thankfully received.

H. G. HEALD,
Secretary.

21, Regent Street, S.W.

The Church-Builder.

No. LIX.

The Fifty-eighth Anniversary of the Incorporated Church Building Society.

THIS year the Anniversary of this Society was marked by Special Services and a Public Meeting, on Tuesday, May 23rd. At eight o'clock there was a celebration of the Holy Communion at S. John's, Wilton Road, Pimlico, when the Rev. G. H. Wilkinson, of S. Peter's, Eaton Square, was celebrant. At eleven there was full choral mattins, the special Psalms being the xxvith, xxviith, and cxxiind; the lessons 1 King's vi. to *v.* 14, and Eph. ii. For the *Te Deum* and *Jubilate* Barnby's service in E was selected, and full justice was done the composer by the choir. The anthem was Dr. Boyce's well-known setting of Solomon's prayer, "I have surely built Thee an house." It was very carefully done, the tenor and alto solos being especially deserving of remark. At the conclusion of the service the Secretary announced that the Bishop of Ripon, who had promised to preach upon the occasion, had written to say that in consequence of indisposition he was unable to attend, and there not having been time to procure a substitute, there would be no sermon. A hymn was then sung and a collection made, and the service closed with the singing of the Hallelujah Chorus, in which the choir acquitted them-

selves as well-trained vocalists should, the trebles deserving a special word of commendation. The whole service was rendered with much taste and devotional feeling by the well-trained choir of Holy Trinity Church, Bessborough Gardens, who had kindly volunteered their services for the occasion.

The Annual General Court and Public Meeting took place in the afternoon at Willis' Rooms, the Archbishop of York in the chair. There were also present the Bishops of Llandaff and Oxford, Bishop Beckles, Archdeacon Harrison, Mr. Beresford Hope, M.P., Sir Gilbert Scott, R.A., &c. Prayer having been offered, the Secretary, the Rev. R. Milburn Blakiston, read the Report, which stated that there was a considerable decrease in the income for the past year as compared with that of the year preceding. This was mainly owing to the large amount received that year in legacies.

The Archbishop of York, in opening the proceedings, mentioned that letters had been received from His Grace the President, the Right Hon. the Earl of Devon, and the Bishop of Carlisle, each of whom expressed his regret at not being able to fulfil his engagement to speak at this Meeting; he then announced the appointment of the following new Vice-Presidents:—Lord Coleridge, Lord Lyttelton, Lord John Manners, M.P., Mr. Gathorne Hardy, M.P., Mr. F. H. Dickinson, and Mr. P. Cazenove. Lord Coleridge, he said, took the place of his honoured father, Sir J. T. Coleridge, who was the last that remained of the original founders of the Society. The present Lord Lyttelton had also consented to occupy the place of his father; and, in mentioning his name, he was sure he should be forgiven if he said how deeply all must regret the circumstances which had so unfortunately cut short the noble Lord's useful career. All who had read the touching little article which bore the well-known initials of Mr. Gladstone, in the columns of the *Guardian*, would agree that nothing could be better calculated to put before the minds of Churchmen the facts of the case. The narrative in question showed that nothing but a temporary perversion of his mind could possibly have led to such an act; for no one that ever lived in this country had a higher sense of duty, His Grace observed that the whole of the munificent donation of £5000 from a London merchant

had now been paid, the last instalment of £500 having been received by the Secretary during the previous week. He regretted to say that the offer had not met with the response which might have been expected; but he hoped that some other benefactor might arise.[1] The Report itself contained great cause for encouragement and for thankfulness. It must be remembered that the Incorporated Church Building Society had stimulated church building throughout the length and breadth of the land. The funds of this Society were necessarily diminished through this stimulus, for it had now on every side of it a number of unnatural enemies to which it had given birth. In 1818, the year before her Majesty the Queen was born, when the work of church building was almost in abeyance, the Society was started on a very small scale; but now, in addition to the parent institution, there was in almost every diocese a local society, and each naturally diverted a great deal of help from the central body. But he found from the Report that since its commencement this Society had received no fewer than 7704 applications and had made 6431 grants—in other words, it had afforded direct pecuniary assistance to very nearly one-half of the entire number of parishes in the country. The total amount of its grants had been £829,827; but it had called forth further donations to the amount of £8,865,339—in other words, it had been instrumental in procuring the expenditure of more than nine millions and a half of money upon the building and restoration of churches. Moreover, he was inclined to think that as the figures of the Society were taken from estimates which rarely proved sufficient, another million or two might be added to the total. He would remind the meeting of that remarkable return of Lord Hampton. In York alone £2,000,000 had been spent, excluding sums less than £500. And that return was by no means complete. There had passed through England a deep religious spirit of which this church building was simply the outward sign. In his own diocese there had been spent no less than £2,000,000 since 1840, and that in sums exceeding £500. Besides, he had reason to think that the return was very incomplete. Thus,

[1] Since the day of the meeting a donation of £1000 has been received from the Rev. J. Griffith, D.D., late Canon of Rochester.

he believed that one single private gentleman alone had given more than £100,000; but he had scruples about stating particulars, and, except under torture, he did not think that he should ever get from him the exact amount. The Most Rev. Prelate urged the importance of establishing in each parish a repair fund, of which the Society would, if desired, undertake the trust. With regard to the School House and Mission Fund, in 1874-5 £201 6*s.* was raised. In the following year that sum was doubled. Yet that was a very small sum. A few years back there would have been a cry against these Mission Houses. Now there was a wish not to separate the parish, but to have a larger staff of clergy. The agricultural districts did not increase much, but the towns did, and a large population was added every year. They must keep pace with this increase of population. He knew of towns where the churches had increased with the population. The Church of England more than held her own. In conclusion he would say that there was no civilization worthy of the name unless there was written on the first page of its history the word "religion," and this Society deserved the aid of the laity because it helped to spread religion through the land.

The Bishop of Llandaff who moved the adoption of the Report, was glad of the opportunity to express the gratitude which he felt for the Society. He was old enough to recollect the time when the spirit of church building might be said to have commenced. He believed that from the reign of Queen Anne to the end of the last century church-building had hardly an existence. Towards the close of that century a religious movement sprang up, but its object was rather the revival of the doctrines of the Reformation, than of church-building. He remembered, when a boy, reading a review in which it was stated that whilst the parish of S. Pancras contained so many thousands of inhabitants, the parish church would only hold 300 people, "whose piety would bear the squeeze." The same thing he feared might have been said of a great many other large towns; and of all the instrumentalities which had contributed to the glorious results contained in Lord Hampton's return, none was more entitled to credit, so to speak, than this Society. To show the need there was for it the Right Rev.

Prelate stated that his diocese, the smallest in territory, which had only 107,000 inhabitants in 1801, had no fewer at the last census than 503,000, the number of the parishes remaining all the time about the same. In the town of Cardiff there were three parish churches and an iron church to a population of 40,000; and what could the staff of clergy at three small benefices do amongst so many?

Mr. Beresford Hope, M.P., in seconding the motion, said that a gossiping country clergyman, who had given the Committee on Dilapidations a great deal of curious information, told them, *à propos* of nothing, the following anecdote of the times just preceding those in which the Society was founded:—A father was once heard calling out to his son, who was setting off on horseback, "Hallo! Jack, take care you put up at old Mother Smith's and stay all night. They are going to consecrate a church to-morrow, and you will never have a chance of seeing anything of the kind again as long as you live." The return of Lord Hampton was the counterpart, and it was so wonderful that, when it had been made the subject of an article in a daily sheet of great influence which desired for its own reasons to depreciate it, the only idea which the contemplation of so much laid out for the honour of God suggested to the writer seemed to be, "What awful fools people must have been for spending their money so!" With all this abundance of church-building, a Society like this one was still necessary to stir the apathy or stinginess of persons who had no particular object directly appealing to them, and who might therefore be tempted to shirk their duties. This Society appealed to people generally—to those who had no friends in the Church, no relative who was squire of the parish; who had alms to bestow, but did not know where to bestow them—to such this Society came forward and gave them an opportunity by pointing out a needy channel for the disposal of their gifts. In their boardroom they kept in check all tendencies to extravagance on the one hand and stinginess on the other. They deserved more than they got. Last year the public only contributed £1697,[2] so that they were obliged to live upon their capital. No doubt

[2] In the way of parochial collections; £1515 was received in subscriptions and donations. Total, £3212.

here in London many churches were built, but he regretted to find that the diocese of London contributed forty pounds less than that of Oxford; while from the archdiocese of York they received but £2 8*s.* 8*d.*, a very poor return indeed for the second diocese in England. With regard to the Mission Chapels Fund of the Society, it gave him great pleasure to find an idea not only adopted in the Report, but urged by the Archbishop with great force, which a few years ago was not popular when urged by himself and a few others, only because it was thought too extravagant to be worthy of notice, namely, that instead of dividing parishes into Peel districts, it might often be better to work them on the collegiate plan with the aid of additions to the clerical staff and of Mission Chapels.

The election of the following officers was then announced:—Auditors: Archdeacon Jennings, Mr. John Boodle, and Mr. T. H. Wintle. Treasurer: Mr. H. Gerard Hoare. Committee: The Dean of York, the Rev. A. J. Ingram, the Hon. and Rev. A. Legge, the *Rev. Canon Bridges*, the *Rev. J. Erskine Clarke*, the *Rev. R. E. Copleston*, Mr. G. Cowburn, Mr. E. Gipps, Mr. A. J. C. Lawrie, Mr. E. Thornton, and *Major General Sir H. C. B. Daubeney, K.C.B.*

All, excepting those whose names are printed in italics, are re-elected, having vacated their office in rotation.

The Bishop of Oxford moved the following resolution:—

"That it is desirable that a vigorous effort be made to augment the funds of this Society to enable it to meet the very pressing claims which are continually brought before it, arising from the amazing rapidity with which the population of this country is increasing, and from the great deficiency of church accommodation which still exists, and from the gradual disrepair into which ancient buildings are continually falling."

The Bishop also made some remarks upon a recent article in the *Times* upon the subject of Lord Hampton's return. They had seen what opponents had to say on the money spent in church-building. They said it proved that the Church of England was very rich; that it certainly wanted no help. He was quite ready to admit that the Church was rich enough to dispense with assistance from without; but she was not rich enough to do without the help of her own sons. But if opponents meant that they wanted no help at all, it might

be disproved from the number of applications which the Secretary received week after week. Old buildings were growing older, and needed reparation; and the new populations which were growing up around us needed additional churches. Then it should be borne in mind that, after all, the old churches had not yet been all rebuilt or restored; and that it was precisely the worst cases that remained to be dealt with—churches not famous for their beauty or historical associations, and parishes where there was no wealthy landlord, or where the landowner was a Roman Catholic, or a corporation without a soul. It was such cases which specially required the aid of a Society like this. Again, it was urged that we had been spending money upon building churches when it should have been spent upon preaching the Gospel. If that meant that we ought to have run up cheap churches, he was prepared to take issue upon the question; for as a matter of mere economy, it would have been unwise to build churches that would have tumbled down in fifty years; especially as they were meant for the use of a corporation which never died. Neither would it have been economical to construct substantial but ugly buildings; for sooner or later they would have been sure to produce so much irritation that they would have had to be rebuilt. There was evidence enough of that in those large, expensive, but very unattractive churches which were built some thirty or forty years ago, and which, in many cases, were now being reconstructed or rearranged. The concluding argument of the *Times*' writer was really an extraordinary one. It was that we had spent our money on buildings that might be destroyed by an earthquake! This struck him as a very foolish argument. Certainly, he (*the Bishop*) ventured to think that, judging from the past, there was no ground for discouragement in the contingency here hinted at. If, however, the real objection were that more money ought to be spent upon the preaching of the Gospel, he could only say that "those things they ought to have done;" but they must not leave these undone. By all means, let them raise the stipends of the clergy, send out more missionaries at home and abroad; but let them not also neglect to raise more temples worthy of Him whose worship was to be con-

ducted therein, and therefore he urged them to entrust this excellent Society with more adequate funds.

Sir G. Gilbert Scott, in seconding the motion, which he thought was the special one of the meeting, remarked that no Society was so inadequately supported, yet none was so eminently useful. He did not know why he should have been chosen to speak, except that perhaps he had done as much as any one to help in spending the Society's money. It was really monstrous that it should be compelled to work with the means provided by the liberality of the past. He confessed with shame that the laity had not supported the Society as they ought to. He could not take the credit which had been given them. Their duty was twofold: first, they should do all they could individually; and, secondly, as members of the Society, and especially as executive members, they should give the public no rest, but bully, badger, and bait Churchmen generally till they did their duty to the Society better. At present the annual contributions to it were only £6000, against £40,000 in 1818; and it was positively living on the interest of funds contributed in what were regarded as dead times. As they had lost the advantages arising from the issuing of what were called Queen's Letters by the head of the State, he would suggest that the two spiritual heads of the Church should issue Patriarchal Letters instead, with the view of stirring up congregations generally to support the Society (*a suggestion which met with the warm approval of the meeting*). There were numberless cases of large towns, consisting entirely of poor populations, whose spiritual destitution was only to be provided for through the agency of such a Society as this.

The resolution having been unanimously carried,

The Archdeacon of Maidstone rose to move a vote of thanks to the Chairman. He recollected hearing of the desire that was widely felt for some move in church-building before the formation of this Society; but it was checked by the events of the revolutionary war in Europe. There were some like Wilberforce whose minds were steadfastly set upon encouraging practical Christianity, and they saw the want, but bided their time, and when the opportunity came, application was made to Parliament, and a grant was made by the Legislature; that

sort of thing was numbered with past events, and they did not now seek to revive it. With regard to the Northern dioceses great help had been afforded them, and he should be glad to see some kind of return from the wealthy manufacturing districts. He would also remind the Meeting that the Special Mission Fund of the Society was now exhausted.

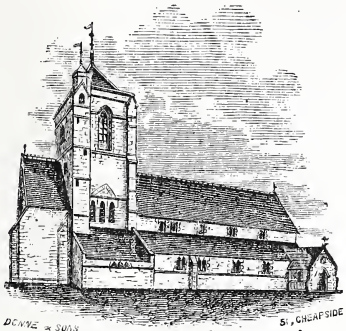
The motion having been seconded by Mr. Wm. Rivington, and put by the Bishop of Oxford, was carried by acclamation. His Grace promised reformation in the matter of the contributions from his diocese, and dismissed the Meeting with the Benediction.

Church of S. Wilfrid, Hayward's Heath, Sussex.

THIS church is dedicated to S. Wilfrid, who, about 681, A.D., founded the see of Selsey, the first bishopric in Sussex, and who is generally regarded as the patron saint of Sussex. The position of the church also rendered the dedication singularly appropriate, as it is built on an eminence nearly 300 feet above sea level, and forms a conspicuous landmark in the very centre of the county, north to south, and east to west, so much so indeed that in the most recent enlarged Ordinance Survey all the lines converged upon the church; and, as an eminent Sussex man observed some few years ago, this church should be regarded as the cope-stone of the whole county of Sussex. The corner-stone was laid on S. Wilfrid's Day, October 12, 1863, by Miss Dealtry of Bolnore, who, with her sister, was a munificent contributor to the building and endowment; and it was consecrated on the 5th June, 1865, by Ashhurst Turner Gilbert, the predecessor of the present excellent and energetic Bishop of Chichester. The church was built at a cost of £6000, under the direction of Mr. G. F. Bodley, and the massive solidity of the work reflects much credit upon him, and on the builder, Fabian of Brighton. Hardly anything was spent upon ornament, and the striking effect of the interior is owing entirely to the skill of the

architect, and the intrinsic goodness of the work. The exterior walls are built of sandstone from a neighbouring quarry, and the interior is lined with red bricks and tiles from S. John's Common. The church, which is 115 feet long, and 50 feet high to the ridge of the nave roof, consists of a nave, and north and south aisles, with a tower and a sanctuary. The tower forms a chancel, and sadly wants side screens of open metal work to render it complete. The roof of the tower over the choir seats is effectively decorated by Mr. Charles Kempe, who has also made some excellent designs for the decoration of the sanctuary whenever money can be raised to execute them. The six windows given since the consecration are all by Mr. Morris, and are excellent specimens of his style. The tower externally (85 feet high to top of parapet) is a very striking specimen of a Sussex Tower, and from the churchyard, which is very carefully kept, there is a lovely view down the valley to the foot of the Downs. To strangers the locality is at present more generally known by the name of the Railway Station, Hayward's Heath, which was taken by the Railway from Hayward, a noted highwayman who once infested the heath, from lack of any other local appellation. The Local Board, however, which is coterminous with the Ecclesiastical District, is called after S. Wilfrid; and as the place, from its beautiful, healthy, and central position must rise to considerable importance, it is to be hoped that the name of Hayward will be more and more superseded by the name of S. Wilfrid, to whom the county is so deeply indebted. We have only to add that the sittings of the church are all free and unappropriated, and that a hearty, and not wholly unsuccessful effort has been made to carry out the offertory system. There are two celebrations on Sunday and double daily choral services, and the church is always open for private prayer. We regret to have to state that there is no vicarage-house, and that the endowment is only £145 a year. The Schools, one of which was built by Mr. Bodley for a School Chapel, are well worth a visit; and we believe we are correct in stating that S. Wilfrid's is the only new parish in Sussex, where the Church has been able to anticipate the future, and provide for the wants of the next generation as well as for those of the present.

The district, which was taken out of Cuckfield, was formally separated in 1866, but the present vicar has had the charge of it for over twenty years. The patronage is in the hands of the Vicar of Cuckfield, and S. Wilfrid's is the second district which has been constituted in his parish during his long and most beneficial incumbency.



CHURCH OF S. WILFRID, HAYWARDS HEATH.

A Sketch of the History of Sacred Music, from the Earliest Age.

IT is hard to a charitably disposed man to have controversy forced upon him at the very beginning of a subject. But so it is with the writer of this article, just as, in church-building, one may have to begin with demolition. The question is, Was there any connexion between the music of the Christian Church, and that of the older dispensations? If there was not, it is plain that, in treating of Christian music, one ought either to begin with the times of the New Testament, or else with something about the music of the ancient Greeks, from which some musicians maintain that the early Church music was derived, and not to mention the music of the Old Testament at all, except what we are told in Gen. iv. 21. But it seems to me that it would be a huge mistake to admit this. We know that, as regards

theology, Christianity was not a new religion, but rather a development of former revelations. Its principal festivals correspond to those of the Mosaic dispensation. As to its consecrated buildings also, there is a connexion with that which went before.[1]. If then the music of the Christian Church had no connexion with that of the Israelites, this would be contrary to analogy. The supposition is conceivable indeed, but ought not to be admitted, unless supported by strict proof. The Christian Church adopted the book of Psalms from the Jewish Service, and we know that the Apostles and a large portion of the early converts to Christianity were Israelites by birth: is it not likely then that they would continue to sing the Psalms as they had been accustomed, and teach the Gentile converts the usual melodies?

But let us attend to the argument alleged against the Hebrew origin of Church music. It is urged that the music now used in Palestine and the neighbouring countries is hyperchromatic, that is, it contains intervals smaller than semitones; from which it is inferred that the Hebrew music was of the same character, and therefore it could not have anything in common with the music of the Christian Church, which has always been diatonic.

A little consideration will make it clear that we have nothing to do with the style of music now used in the East, unless it can be shown that the same style was used, exclusively, before the chants for the Hebrew Psalter were fixed, that is, not later than the time of Ezra, about 450 B.C. If it were the fact that the diatonic genus is not now used in the East, and if it could be proved that no material change in the music of those countries has taken place for more than 2300 years, the argument would hold good, otherwise it is not worth a straw. Persons who have some acquaintance with logic know that it is difficult to prove a negative, particularly when the range of time is so extensive as in the present case. But this is not all the answer we have to give. We can point to a time when it is extremely probable that a new style of music was intro-

[1] See the Rev. John Henry Blunt's Annotated Book of Common Prayer, Ritual Introduction, p. xlix, quoted in "A Key to the Knowledge of Church History (Ancient)," by the same Editor.

duced in the East. We read in the Book of the Maccabees and in Josephus, that in the time of the successors of Alexander the Great, conformity to Grecian customs took place to a large extent, that three of the high priests changed their Hebrew names for Greek, that a gymnasium was set up at Jerusalem, and that many Jews simulated uncircumcision. Of course the pious Israelites resisted everything that was, or tended to, a violation of their law; but the surrounding nations had no such inducement to abstain from Hellenizing. It is practically certain, then, that Greek music would be used in Syria and Palestine at this period, the more so because, the Greeks being an artistic nation, their music would be likely to attract. Now the Greeks had three musical *genera*, the diatonic, chromatic, and enharmonic. The first of these was common to them with other races, the others may have been national inventions. The invention of the enharmonic scale is universally ascribed to Olympus of Mysia, before the time of the Trojan war. Sir Robert Stewart, of Dublin, says, in his recently delivered lectures,[2] "I have come to the conclusion that there are, in reality, three kinds of music in the East. First—In the ordinary scale of Europe, tonal, and derived from the harmonics of such tubes as the trumpet and horn. Second—In the infinitesimal divisions of the scale into thirds or fourths of our tones, making twenty-two divisions (or *sruti*, as they are called) in each octave; and, third—that pathetic Oriental scale in which both semitones and augmented seconds occur, viz., a scale rising thus—C, D flat, E natural, F, G, A flat, B natural, C." It is remarkable that these three kinds of music represent the three *genera* of the Greeks: the first is the diatonic, the second an extension of the enharmonic; and as for the third, if one note of the scale were altered, by changing F into F sharp, it would be identical with the Greek chromatic *genus*.

I trust that enough has now been said in refutation of the supposed argument against the connexion of Hebrew and Christian music. There are positive arguments which I might produce on the other side; but perhaps it is better to leave them for a future occasion, and pass on to "the order of the day," beginning with *vocal* music.

[2] Reported in "The Choir," April 1, p. 208.

The Bible does not tell us when the art of singing was first practised. It tells us that language had its origin in Paradise, and leaves us to infer that the same was the case with vocal music. In fact, to doubt whether Adam and Eve sang in Paradise would be about as reasonable as to doubt whether the birds did so.

The most obvious fact relating to vocal music is that of the difference between men's voices on the one side, and those of women and children on the other. This fact is clearly recognized in the Scriptures of the Old Testament. In 1 Chron. xv. 20, 21, we read that when the ark of the covenant was first brought to Jerusalem, and regular choirs of Levites established, eight of them were appointed to play "with psalteries on Alamoth," and six others "with harps on the Sheminith to excel." The nature of the instruments here spoken of will be considered further on. The sense of the passage may be made sufficiently clear by observing that the Hebrew word translated "to excel," is that from which is derived the noun translated, correctly enough, "chief musician," in the titles of fifty-three Psalms. The real meaning of the verb is therefore *to lead*, in the musical sense. The word *alamoth* means *maidens*. The form of the word is feminine, but it may perhaps, when used musically, include boys also; for there is a kindred masculine word, which does not occur in the plural, unless we suppose this plural to belong to it, as well as to the feminine noun. This musical use of the word *alamoth* occurs also in the title of Psalm xlvi., and perhaps also in that of Psalm ix., where the present Hebrew text seems corrupt.[3] *Sheminith* occurs in the titles of Psalms vi. and xii. It is formed from the Hebrew word for *eight*, just as *octave* is from the Latin *octo*. These words being thus opposed one to the other, in the passage above cited from the first book of Chronicles, it is clear that *alamoth* means the treble, and *sheminith* the octave below.[4] Dr. Kay observes that both the Psalms directed to be sung on the *sheminith* are of a sad character. The rule that the leaders should play on the instruments of the lower pitch seems contrary to modern notions; but it is explained by observing that these instru-

[3] Compare the Septuagint.

[4] Gesenius, Heb. Lex.

ments were probably played in octaves. Whenever this is done, the sound of the lower voices or instruments becomes the most prominent, unless its strength be very inferior to that of the upper, and even then it is easily distinguished.

The use of the word *sheminith* throws a strong gleam of light on the music of David's time. On the supposition that some sort of diatonic scale was then usual, the employment of the word is fully accounted for. But it would be inexplicable on the assumption that the scale then commonly used was the pentatonic, namely, that which can be played on the short keys of the pianoforte; for the interval which we call an octave would be a sixth in that scale; and the eighth in that scale would not be a constant interval. The hypothesis of a scale having more than eight different sounds within the limits of our octave would make the use of the word *sheminith* equally unintelligible. The same cannot indeed be said of the Greek chromatic and enharmonic scales, for they contained the same number of notes as the diatonic. But the diatonic must have been known at an earlier period than the chromatic or enharmonic, because it is the simplest of all scales, except such primitive ones as the pentatonic.

S. S. Greatheed.

(*To be continued.*)

On the Adaptability of Terra Cotta to Modern Church Work: its Use and its Abuse.[1]

BY MR. EDMUND SHARPE, M.A.

THIS paper of Mr. Sharpe's must be one of great interest to Church Builders, showing as it does the adaptability of Terra Cotta for church-building, and its comparative cheapness. For London and large towns especially, we feel more

[1] This memoir, which was to have been read on the 29th of May to the Royal Institute of British Architects, could not be given in consequence of the adjournment to that day of the discussion on Concrete.

and more the suitability of brick and terra cotta, they being as durable or more so, than stone, and at the same time they possess a warmth of tone in colour which we fail to find in stone, and which does not seem to be so soon affected and destroyed by smoke, as is the surface of all stone, except perhaps Portland stone.

Mr. Sharpe, after a short preface interesting only to the Institute, proceeds:—In giving you the results of my experience of the treatment and use of burnt fire-clay,—an experience which is of very early, as well as of very recent, date; and my opinion of its suitability for church work of the present day, to which I intend to limit myself, I shall do this as shortly as possible in order to afford more time for the observations of others quite as competent as I am to offer opinions on the subject; and in order to give opportunity for those questions and replies which often tend to throw more light upon a subject than a prepared discourse. It does not, therefore, enter into the scope of what I propose to say here to-night to make any reference to the history of terra cotta, nor yet to the nature of its manufacture, both of which subjects have, moreover, been largely treated of by others. My first experience of the use of terra cotta was in the church of Lever Bridge, near Bolton-le-Moors, designed by me in 1841, and my latest experience has been in the construction of the church of Scotforth, near Lancaster, designed by me in 1874, and finished in the beginning of the present year. A third building, the church of Platt, near Manchester, was carried out soon after that of Lever Bridge, and consecrated in 1846. Of other works in which I have employed the same material, it appears to me unnecessary to give the details, but I will describe those three buildings in the chronological order of their construction.

Lever Bridge Church.

Lever Bridge Church was constructed out of the fire-clay deposits occurring in the colliery of the late John Fletcher, Esq., of the Hollins, near Bolton-le-Moors. These deposits, in the form of small hard nodules, are generally found in the coal

measures of that district. On exposure to the air they disintegrate and fall to pieces, and are then ground to powder under heavy rollers, formed into a paste-like clay, and made into refractory fire-bricks for furnaces, coke-ovens, and similar purposes; this, at all events, was the only use to which this material had, up to that time, been applied. Mr. Fletcher, who was the chief promoter and the largest subscriber to the church at Lever Bridge, conceived the idea of building it entirely of this material, and I undertook to prepare the designs for it, and to superintend its construction.

The experiment was a bold, not to say a hazardous one, and its realization was an extremely arduous affair. Kilns had to be built and other necessary premises to be constructed; experienced workmen had to be engaged, and above all, a competent and able modeller to be secured. It was, in fact, the creation of a new enterprise. Suffice it to say that, thanks to the indomitable perseverance of Mr. Fletcher, all was brought to a successful issue. The church was in due course commenced, completed, and consecrated in the year 1844. It was, I believe, the first work of the kind in modern times in which terra cotta had been used on so large a scale, for with the exception of the foundations and the rubble work between the outer and inner faces of the walls, neither stone nor bricks were used: and with the exception of that under the slates there is not a square foot of plaster in the building; the face of the walls inside and outside being formed of fire-clay blocks, in 5-in. courses, well bonded into the rubble work, and built like an ordinary ashlar wall.

It is a small cruciform church, with an apteral or aisleless nave, and a short chancel, north and south transepts, and west tower and spire. It is designed in the style of the early part of the Curvilinear period, *circa* 1320, with a spire of open tracery-work, crocketed pinnacles, deeply moulded door and window jambs, parapet of open tracery, traceried windows, and all other detail characteristic of the period, fully carried out. The four arches of the crossing are formed of continuous arches of two orders, carrying the Curvilinear ball-flower in one of their hollows. A trefoiled arcade runs round the three sides of the chancel below, and the

north and south walls above carry a series of crocketed tabernacle work having niches intended for memorial brasses. All these works are in terra cotta. The font, which is an octagon, richly diapered and panelled, is also in terra cotta; so also are the bench ends, with their panels and finials; and so are the traceried panels of the seat-backs themselves and those of the pulpit and organ-case. Indeed, the communion-table was originally a terra-cotta structure, but it was objected to as uncanonical, and ultimately removed, and replaced by a wooden table, which, however, has now, under the influence of new ideas, assumed its super-altar, its candlesticks, its gilt cross, and its reredos. I have told you enough, I think, to satisfy you that when the upholders of stone and plaster, in derision, denominated this small church—which from one end to the other, inside and outside, shows nothing but terra cotta—*the Pot Church*—they had, apparently, some reason to do so. I say, apparently, for, in point of fact, they had very little. And here I may tell you at the outset what is the real danger and objection to the use of terra cotta. It may be said of fire-clay what has been said of fire itself, namely, that it is a very good servant, but a very bad master. It is the natural tendency of terra cotta to become *pottery*, and the natural tendency of terra cotta manufacturers to cause it to become such; the obvious duty of the architect in his treatment of it is so to deal with it as to preclude the possibility of this reproach. And although I will not go so far as to say that there is no part of this church where terra cotta is used that is not of the nature of stonework; yet I will at least affirm, that where it is artificially used, so as to resemble stonework, it has been so treated that the work is as solid there as if stone itself had been used. But I will be very honest with you, and point out all those parts, and their mode of treatment, to which this æsthetic objection may perhaps be raised.

I have told you this church was commenced in 1842 and completed, consecrated, and opened for public service in 1844. It is very easy to state this in a single sentence, but what is not at all so easy to do, is to describe to you all the difficulties we had to encounter, all the laborious work we had to go through, before this result was accomplished.

The three great difficulties which beset the terra-cotta manufacturer are the following :—

1. The danger of *warping*, either in the process of drying, or in that of burning the material.

2. The *shrinkage* of the material, varying as it does in amount according to the size and form of the piece.

3. The extent to which the piece had to be *fired* or burned, varying according to its size and form.

No doubt, the experience of the last thirty years has done much to reduce each of their difficulties to a minimum quantity, and there are manufacturers who will probably tell you that they have reduced these three problems to a matter of certainty, and who will guarantee to the architect the true execution of his designs according to the exact scale to which he has drawn them; but I must remind you that we had to encounter these difficulties in the year 1842, when there were no Doultons, and Blashfields, and Cliffs to perform this troublesome service for the architect. Many, in fact, were the experiments that had to be made, before we could venture to calculate with certainty that all the parts of a given portion of the design would come together, when set, with the accuracy of stonework. Take, for example, the lower portion of one of the aisle buttresses, it was easy enough to know the probable shrinkage of the coursed blocks of its masonry, but who was to predict beforehand the amount to which the upper and lower members of its base-mould would shrink? Experiments had therefore to be made which involved the preparation of moulds, and the forming, drying, and burning of the pieces before any degree of certainty could be obtained; much was the work of this experimental nature that had to be gone through and thrown aside, before the true scale to which this detail work had to be designed could be accurately determined.

I was, of course, anxious that, wherever it was possible, the terra cotta should be solid throughout; it was, however, found impossible in all cases to realize this. In the door and window jambs, arches and sills, and in the buttress set-offs, in the pinnacles, and in the base-course, the warping of the moulded lines, and the difficulty of thoroughly burning solid

pieces of so great a size, obliged us to abandon the attempt, and to hollow out to a certain extent the back of the work, this hollow being filled in with concrete in such a manner as to render the whole perfectly solid. The most remarkable feature of the church, no doubt, is its traceried spire, which is built of solid terra cotta from top to bottom, dowelled together, not with iron, which is much less durable, nor with copper, which is much more costly, but with terra-cotta dowels, which are imperishable. The six four-light traceried windows of the tower, transepts, and east end, and the two-light windows of the nave, are treated in the same way.

The church contains sitting accommodation for 350 persons, and cost, as it now stands, £2600. What it would cost in stone I never took the trouble to calculate; but the spire alone would, I should think, cost as much as the whole church has. Looked at as a piece of ordinary mason's work, it would be difficult to find a fault with it; nor would a stranger, seeing it for the first time, deem it, either from the appearance of its colour or its workmanship, to be anything else. Its primitive colour, when first built, was a ruddy buff, which is now considerably deepened by an exposure of thirty years to the smoky atmosphere of Bolton-le-Moors.

Platt Church.

Shortly after Lever Bridge Church was finished I was called upon by Mr. Thomas Worsley, of Platt Hall, near Manchester, to design another church in the same material, to be erected by him at his own expense, close to his house in the township of Rusholme. The plan that I adopted for Platt Church was of a more Mediæval type than that of Lever Bridge, determined as I was to prove, that even in these comparatively parsimonious days it was possible to reproduce, in this ductile material, a genuine example of the true Lincolnshire type of the fourteenth century without stint as to the nature of the moulded and carved work with which its main features should be clothed.

Now, this design, it must be explained, was made in the year 1844, that is to say, thirty-two years ago, and, therefore, very early in the Gothic revival, of which we now hear so

much; about the time, in fact, when our late distinguished president was commencing his successful professional career, and when our present esteemed president must, I suppose, have been in his teens; and should you find any shortcomings in this design, you must put them down rather to the early period at which it was made, than to any incapacity of the material to produce a different result.

The experience gained in the construction of the former church much lessened our difficulties in dealing with the second. Their designs differ, however, considerably in character; the later church has less ornamentation, but it has clustered piers, floriated pier capitals, and moulded pier arches. It has a large five-light east window of flowing tracery, a diapered parapet to the aisle and clearstory walls, and a tower and spire, 170 ft. high. The whole of the exterior is of terra cotta, the coursed walling being of 5-in. blocks, as at Lever Bridge. The backing of the walls, however, is of brickwork, and the interior surface is plastered throughout. The spire springs from an octagonal lantern of particularly light work, which has suffered much from a cause that will be presently noticed. Altogether, I think, I am right in holding this tower and spire, considering the time at which, and the material of which it is constructed, to be a very remarkable work, and deserving of more care than it has of late received from those who have, under the Lord Chancellor, the charge of it. The whole work has been treated, as will be seen, as a work in masonry, and I believe very few of those who live in the populous neighbourhood in which it stands are aware that it is not so. All that has been said before in regard to what is solid and what is hollow in Lever Bridge Church applies equally to this church. Platt Church contains 650 sittings and cost, exclusive of the stained glass, about £4000.

Now, before I begin to describe to you the third church, I will, if you will permit me, make a few general remarks on the use of terra cotta as it has been employed in the two churches which I have already described. And first, as to its durability, I have no occasion to tell you that of all materials, natural or manufactured, there are few that are so durable as terra cotta; the examples of it, some thousands of years old, that have

turned up in Egypt, Assyria, and elsewhere, prove this beyond a doubt. But it is so on one condition alone; namely, that it be, in the language of the trade, thoroughly "fired." We were fully aware of this condition when we commenced the work for Lever Bridge, but we were hardly aware, at first, of the much larger proportionate increase of time in burning to be given to the larger pieces, in order to insure their complete induration. The defect only made itself apparent after the material was built into the work, and a considerable number of pieces have accordingly had to be taken out and replaced. This has by degrees been done, and the church is now in a sound condition throughout. At Platt Church, on the other hand, where, in consequence of these failures, the whole work was much more thoroughly burned, a much more satisfactory result was obtained. I have recently inspected the church, and with the exception of certain defects in the spire and upper part of the tower, due to other causes, the whole of the church, nave, aisles, and choir are in excellent condition, and as sound apparently as the day they were built: a result which is entirely due to the greater extent to which the material was fired. This necessity for long and hard burning is diminished in proportion as you diminish the body of the clay, by hollowing out the back of the piece, and render it to that extent less solid; but here we fall upon another evil almost greater than the first, for it is pre-eminently unsatisfactory to reduce the ornamental part, or show-side, so to speak, of the block to the condition of a shell, whilst honest stone or concrete does duty at the back as the real masonry of the building. I need scarcely say that this is not the manner in which terra-cotta used in these two churches has been treated; still there must always be the tendency on the part of the manufacturer to insure the durability of his material by lessening the amount of its solidity, a result which goes far to prove that to employ this material in these large masses is a use of it which is in a direction, and of a nature, opposed to its natural capabilities.

It was this consideration which determined me, should I ever have occasion to use terra cotta in church work again, so to use it as to insure the complete burning of the whole work with a moderate amount of firing; or, in other words, to use

only small pieces throughout the whole building, and to limit them, in fact, to the following dimensions: namely, for the ordinary walling blocks, 9 in. by $4\frac{1}{2}$ in. by 4 in., giving a cubical content of 162 in.; and for the largest pieces of ornamental work a maximum of 400 cubic inches; and thus, instead of obliging the terra cotta to suit the design, so to prepare the design as to suit the terra cotta.

Now it is obvious that this limitation in the size of the blocks to be used is inconsistent with Gothic work of the kind that was prevalent in this country in the thirteenth and subsequent centuries. Indeed, the massive effects that we see realized in Norman work were produced by stones much smaller in size than those which were used in certain situations in Gothic work. But still better adapted to the condition which I have just ventured to lay down, is the work of that period which I have endeavoured in my recent publications to call special attention, and which occupied the latter half of the twelfth century. For in this Transitional work, especially in that lighter description of it which was executed towards the close of the period, we find in its mechanical ornamentation, and in the repetition of parts in its moulded and carved work, exactly those conditions which adapt themselves to the principle in the use of terra cotta which I propose to prescribe.

It was long, however, before the opportunity presented itself for putting this idea to the test of practical experiment. In 1847 I transferred the chief charge of my professional business to my pupil and partner, Mr. Paley, and shortly afterwards retired altogether from practice as an architect.

The year before last, however, I became one of the chief promoters and subscribers to a small church that was to be erected in my own township of Scotforth, and within 300 yards of my own house, and I considered myself justified under these circumstances, not only in preparing the designs of this church, as an amateur, but also in attempting to realize the idea I had conceived thirty years ago, by the help of which we might hope, with our limited means, to produce a structure of greater comeliness and ecclesiastical character than we could expect to accomplish were we to use exclusively the grit stone of the neighbourhood. It is to the manner in which terra

cotta is used in its construction that I have now to call your attention.

St. Paul's Church, Scotforth.

This is a small church, of the usual plan, with nave and side aisles, clearstory, south porch, chancel, and circular apse; the only unusual feature about it being the situation of the tower, which is over the chancel—a position in which it is more frequently seen in France than in England. The church is built of flat-faced rubble walling, with terra-cotta dressings; the colour of both being very similar. It is designed in the style of the latter part of the Transitional period, *circa* 1170.

The works executed in terra cotta are the following:—Inside, the piers, with their bases and capitals; the pier arches, the string-course above them; the roof shafts, with their corbels and capitals; the two chancel arches, the chancel arcade, and the vestry doorway. Outside, the clearstory windows; the circular wheel window at the west end, the doorway of the south porch, the corbels of the nave and apse roofs; the apse arcade, and the whole of the upper part of the tower, with its saddle-back roof.

The whole of this work was modelled from my own drawings, under my own eye, and moulded, burnt, and furnished, by Messrs. Cliff and Son, of Wortley, near Leeds. Every piece of this work, with one exception, is solid and solidly built into the walls, just as if it were of stone; there is no hollow work of any kind, with the single exception above noticed, and no veneering of any kind. The terra cotta essentially forms part and parcel of the body and strength of the structure. No piece contains more than 400 inches in its cubical contents. The external walling of the tower being of blocks, measuring 9 in. by 4 in. by 4½ in., backed with ordinary brickwork set on edge, the two being securely bonded in, one with the other.

The material, as regards colour, is unexceptionable; of a warm cream colour, of the very best stone colour; and this is not only on the surface, but throughout. Burning does not darken or change the colour of the block internally, as is the case with some fire-clay. It requires no special preparation other than that to which all other brick-clay is subjected. It

will carry a great amount of heat in burning, and possesses, when burnt, all those proofs of durability which well-burnt fire-clay ought to exhibit; it rings well, is extremely hard, and resists both the chisel and the penknife; it has already obtained an extensive reputation as a refractory fire-brick. It comes out of the coal measures at Wortley, near Leeds, where it occurs as a stony shale in beds of about 2 ft. in thickness. Its texture is one that is agreeable to the eye, and which takes mortar well, and is therefore well suited to architectural purposes; but it has never yet been used on the scale and in the manner in which I have employed it in Scotforth Church; and it is because, as used in this little building, it has been, so far as I can now judge, a successful application of it, and because the experiment is one that may be useful to others, and in the employment of other fire-clay elsewhere, that I have ventured to bring this design and its execution before the Institute—a design which, *au reste*, is sufficiently modest, and which, except on this account, would have few claims on attention.

There are several different deposits of this material at Wortley, and several different fire-brick and chimney-top makers. Messrs. Cliff and Son, however, are the manufacturers who have supplied the whole of the work required for this church, and I have every reason to be satisfied with the manner in which they have executed their contract.

The church affords sitting accommodation for 300 persons, and cost, exclusive of the site and fence-walls, but including every other item—pulpit, font, heating apparatus, and lightning conductors—2800*l*.

Keble College Chapel, Oxford.

THIS Chapel was opened on April 25th, in the presence of a large gathering of the friends and well-wishers of the College. The chapel is from designs of Mr. Butterfield, and has been built at the cost of the late Mr. W. Gibbs, of Tyntesfield, at a total outlay of about 50,000*l*. It stands at the north-east

corner of the principal quadrangle of the College, with its north side and east end close upon the road. Its length inside is 124 ft. and its breadth 35 ft.; the height outside to the lead roof is 90 ft. The porch on the south side from the quadrangle to the chapel is carried up the whole height of the building, and is surmounted by a figure of St. Michael and the dragon. Internally the windows are a great height from the ground to allow of the wall decoration, which is effected by large panels filled with mosaic figure subjects. The windows are filled with stained glass, and the chapel throughout is fully decorated, and we shall perhaps best give an idea of its character by saying that it has been executed by Mr. Alexander Gibbs, under the superintendence of the architect. The subjects of the glass and mosaics bring out the relationship of the Old to the New Testament. The histories of Noah, Abraham, Joseph, and Moses in twelve of the side panels of the western half of the chapel, with the figures of the twelve minor prophets in the four windows above, and of the four greater prophets, with David, Solomon, Samuel, and Elijah in the west window, refer to the earlier dispensation. A series of events from the New Testament, represented in mosaic, is placed in panels in the eastern half of the chapel. The series is completed and crowned by a mosaic beneath the east window, representing our Lord as He revealed Himself to St. John in Revelation. Christian saints in mosaic panels on either side support the figure of our Lord. At the west end of the chapel is a mosaic representation of the second coming of our Lord to judgment. There is a good deal of fine alabaster work at the east end of the chapel, of beautiful colour, and which gives great richness in effect. The ceiling is vaulted and springs from carved caps, and large dark marble shafts; it is painted in harmony with the rest of the work. The elevation and arrangements of the altar, and the east end generally, are very fine and dignified.

Church Furniture and Decoration.

Structural Accessories of the Altar.

By J. Edward K. Cutts, Architect.

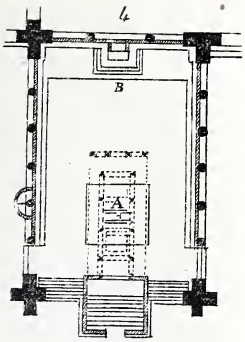
IN our article on the Altar[1], or Holy Table, we mentioned the fact that all the earlier or primitive altars, except those in the Catacombs, were placed on the chord of the the apse, with the bishop's throne at the back of the apse, and the presbyters on either side round the apse; we illustrate this here (Woodcuts, No. 1 and 2), in the plans of S. Lawrence, Rome, and of S. Clement, at Rome, founded in the fourth century, which show the position of the altar at A, and the throne of the bishop at B. A study of the early churches in Fergusson's "History of Architecture" and other such works, will show our readers how very usual this arrangement was; and, as further examples, we may mention the Basilican churches, of S. Peter's at Rome, founded about A.D. 330; S. Paul's, founded in A.D. 386; S. Maria Maggiore, of the fifth century; the basilica at Torcello, of the seventh century, which is a very good and perfect specimen of the ancient Basilican plan, and of which we are able to show the arrangements of the bishop's throne and the presbyters' seats in the apse (Woodcut, No. 3); from an engraving taken from Fergusson's "Architecture," the position of the altar is just on the left of the woodcut; S. Ambrogio, of Milan, is an example of the ninth century, and a very interesting one, with its splendid silver altar mentioned in our former chapter (Woodcut, No. 2), and this is surmounted with a ciborium of great beauty. Zara Cathedral, built by Enrico Dandolo in A.D. 1192—1204, has the same arrangement of altar with a ciborium over. The church at Monreal begun in 1174, and the church at Pitzounda, in Armenia, said to have been erected by Justinian, but probably

[1] *Errata*, in the article on the Altar or Holy Table, Cut 2, is the Altar of S. Ambrogio, Milan. Cut 5 is the Antipendium of Basle. On page 107, line 7, *read* "Antependia of," *instead of* "double antependia of."

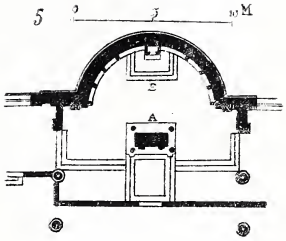
of later date, are our two final examples. These early altars were usually raised on steps from which the bishop sometimes preached. Beneath the steps it was usual from the fourth century, at least at Rome, and where the Roman custom was followed, to construct a small grave or vault under the altar; this became in time a large crypt with steps up the sides of the nave to the altar, and from the centre down to the crypt from the nave. The main structural features of importance to which we wish to draw our readers' attention in this paper, are the Ciborium or Baldachin, and the Retable, or what is now called the Reredos.

The altar was often enclosed within railings of wood or metal or low walls of marble slabs; the enclosures were called "ambitus altaris" and "circuitus altaris" by early writers; the railings were called "cancelli," and the marble slabs "transennæ." Upon these enclosures columns and arches of silver were often fixed, and veils or curtains of rich stuffs suspended from the arches, forming, in fact, the ciborium or baldachin.

Bingham, in his "Christian Antiquities," tells us that, "in some of the more stately churches, as that of Sancta Sophia, the altar was overshadowed with a sort of canopy, which from the fashion of it is termed by Paulus Silentiarius the *Turret*, by others *Umbraculum*, but among the Greeks most commonly *Ciborium*, which Durandus and other modern ritualists usually mistake for the *Pyxis*, where the Host is kept; but Du Fresne shows it to have been anciently quite another thing, viz. an ornamental canopy hanging over the altar. This was raised in the form of a little turret upon four pillars at each corner of the altar. The heads of the pillars were adorned with silver bowls, which was an usual ornament in those days, as is evident from the description which Eusebius gives of the twelve pillars in Constantine's Church at Jerusalem. The top of it was in the form of a sphere adorned with graven flowers, whence it has sometimes the name of *Sphera*, *Lilia*, and *Malum*. Above the sphere stood the cross as Paulus Silentarius represents it." There is nothing to tell us how early the baldachin, or as it was more anciently called ciborium, came first to be in use, though it is probable it was used as a canopy of honour over the altar, when architectural splendour



No. 1.



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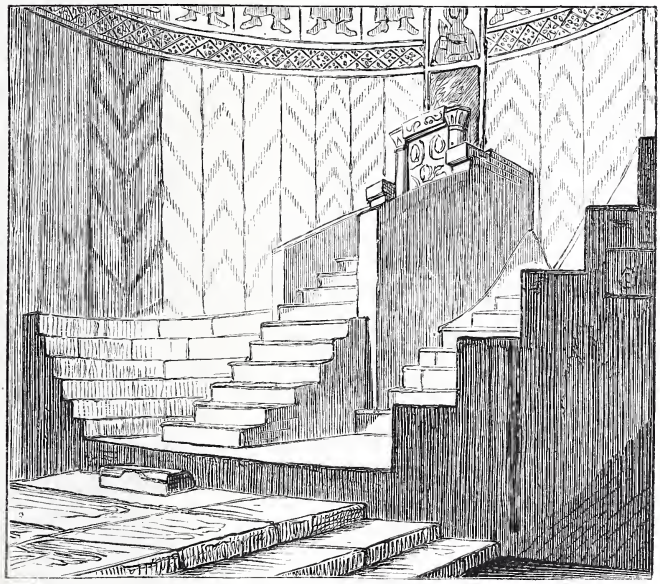


No. 3.

was first employed in church building and decoration. The accompanying woodcut (No. 4) shows a ciborium, as represented in the Mosaics of S. George at Thessalonica, this representation is taken from Messrs. Texier and Pullan's "Byzantine Architecture." The Mosaics are certainly not later than A.D. 500; and the authors are disposed to refer them to even earlier times.

Ciboria are not mentioned in the *Liber Pontificalis* until the time of Pope Symmachus (A.D. 498—514), who gave to the church of S. Silvester a ciborium of silver weighing 120 lbs. Many other ciboria are mentioned in the same work. They are generally described as of silver or decorated with silver. The quantity of metal varies very much; one at S. Paul's is said to have been decorated with 2015 lbs. of silver; that of S. Peter's of silver gilt, weighed 2704 lbs. 3 oz., and that of S. Giovanni Laterano only 1227 lbs. All these were erected by Pope Leo III. (795—816). The last is described as "Cyborium cum columnis suis quatuor ex argento purissimo diversis depictum historiis cum cancellis et columnellis suis miræ magnitudinis et pulchritudinis decoratum." The "cancelli" were no doubt railings running from column to column and enclosing the altar. The ciborium of S. Sophia's, alluded to by Bingham, is described by Paul the Silentiary as having four columns of silver which supported an octagonal pyramidal dome crowned by a globe bearing a cross, and from the arches hung rich veils woven with figures. Veils are mentioned by S. Chrysostom[2] as withdrawn at the consecration of the Eucharist, and they were probably attached to the ciborium as shown in the above woodcut (No. 4). Ciboria were constructed not only of metal or of wood covered with metal, but of costly marbles also. The alabaster columns of the high altar of S. Mark's at Venice, are said to have been used for the same purpose in the chapel of the Greek emperor at Constantinople. They are entirely covered with sculptured subjects from Biblical history, and appear to be of the fifth century. Perhaps, the earliest known existing ciborium is that in the church of S. Appollinare-in-Classe, at Ravenna; this ciborium

[2] They are frequently mentioned in early writers; the *Liber Pontificalis* often speaks of them.

is of marble, and is therefore more massive in form than would be the silver ones before mentioned; an idea of its character may be obtained from the accompanying woodcut (No. 5) which is taken from Dr. Smith's "Dictionary of Christian Antiquities," an inscription on it shows it to have been erected between A.D. 806, and A.D. 810.

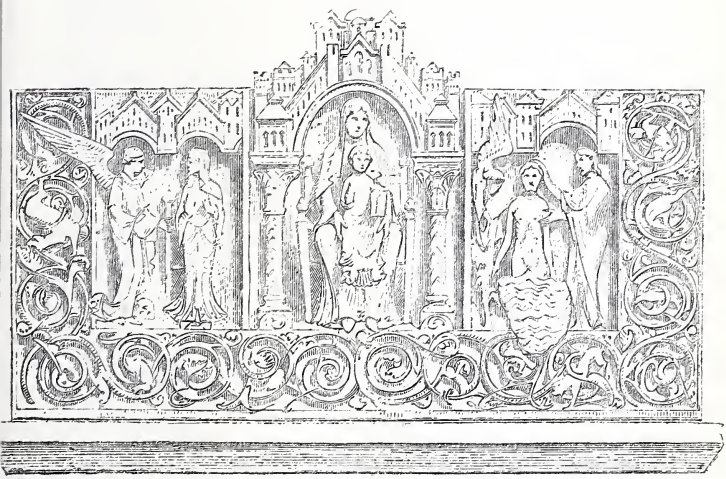
There are many other ancient ciboria still existing in Italian and other ancient churches, and we hope in a future number to be able to give a further illustration of them.

How far the early use of the ciborium obtained in Northern Europe, we are not able to ascertain, they were no doubt used in the early apsidal churches, as in other countries. The position of the altar in France and Germany, and at least in some apsidal churches of early Norman date in England, was, as in Southern Europe, on the chord of the apse; but when and how this position was changed, for that at the east end, we have not very distinct data to show. M. Viollet-le-Duc, in his very interesting article under the word *autel*, in his "Dictionnaire de l'Architecture," says that the high altar retained its position away from the east end, and its simplicity of arrangement, quite into mediæval times. Also when the position of the celebrant was changed from the east side of the altar to the west side does not seem clear. The earliest retables which are preserved to us are moveable ones of metal, which M. Viollet-le-Duc says were used, not in cathedrals, where the high altar and the bishop's throne retained their primitive position, but in abbey churches, where there was no bishop and throne to hide; and he says that the use of constructional retables of stone were first used in parish churches from the twelfth century, and perhaps for the side altars of the abbey churches and cathedrals.

The oldest example of the metal retables that we know of is the famous Pala d'Oro, of the high altar of S. Mark's church at Venice, which was constructed in A.D. 967, at Constantinople, renewed in A.D. 1105, and since often restored. The figures of this remarkable work are executed in gold and colours, and the work is chased and engraved; it is enriched with a number of precious stones, some of them very beautiful. In the centre is Christ in the act of blessing and holding the Gospels, round

No. 4.

No 5.



No. 6.

Him in circular medallions are the four Evangelists, above in five compartments of different forms are two archangels and two cherubim, in the centre a throne surmounted by a dove and a globe with a cross. These subjects (forming a square) are the most ancient part of the retable. To the right and left are the figures of the Apostles and the archangels, below are the Prophets, above and at the sides are various scenes—a crucifixion, Jesus in the midst of the doctors, Jesus descending to Hades, and subjects from the life of S. Mark and of the Virgin. In the frieze above is the archangel Michael in the centre; on his right the crucifixion, the resurrection, and the entry into Jerusalem; on his left the Ascension, the Pentecost, and the death of the Virgin. Another fine work of this kind is the altar panel in the church at Klosterneuberg, which is one of the most beautiful specimens of enamel work of those times; it was made by Master Nicholas von Verdun, who finished it in 1181; it contains a complete series of typological pictures in parallel representations of the Old and New Testament. Another example of the twelfth century is one mentioned by M. Viollet-le-Duc, which is at Coblentz, but which formerly was at St. Denis. It is of copper, chased and enamelled. In form it is an oblong parallelogram, with a semicircle rising from the top. In the semicircular part is a half-length figure of the Saviour blessing with the right hand, and with a book inscribed PAX VOBIS in the left; underneath, in six compartments divided by pillars, are the Twelve Apostles seated, and in various attitudes; the Saviour is surrounded with flames of fire, and a tongue of fire is represented at the top of the nimbus of each apostle. Another interesting example is shown in a painting by Van Eyck, of the altar of the Abbey Church of S. Denis. This retable is divided into three panels by semicircular arches on pilasters, in the centre compartment is the Saviour seated, with a cross in one hand and Gospels in the other, each of the side panels is subdivided into three by a semicircular arcade, each compartment of which contains a standing figure. The use of fixed retables of stone, Viollet-le-Duc seems to think was at first most usual in conventual churches, where there were many relics, and that these retables were walls, made partly as a support to the shrine of the saint

and partly to screen them off from the church, and these walls being there gave fine scope for a display of beautiful workmanship illustrating facts, scenes, and incidents of the Christian faith. Be this as it may, it is no doubt from these early retables that the fashion now almost universally obtains of having a reredos behind the altar, and it thus becomes interesting to see what forms and illustrations were used in the best times of the Church's history. As we have seen, the early forms are to be gathered from the moveable retables of metal, and the use of the stone retables does not obtain till about the end of the period of which we treat. The earliest stone retable we are able to find is one of the twelfth century, in the little church of Carrière-Saint-Denis, near Paris, our illustration of it (Woodcut, No. 6) is taken from Viollet-le-Duc. This retable is made of three stones, and represents in the centre the Infant Jesus upon the knees of the Virgin, and to the right the Annunciation, and the Baptism of the Saviour on the left.

It was at about this time that the custom of using the table-like form of altar came into use, and the table and retable were component parts the one of the other, the *mensa* of the altar being supported along its front edge by columns, and at the back it was built into the wall that formed the reredos. One of the noticeable points in these early retables is, that they are very simple in outline. In the abbey church of St. Denis are two thirteenth-century altars of some interest. One altar is composed of a mensa supported on three columns in front with carved caps, and is built into the wall forming the retable at the back; the retable is a plain parallelogram in form, and is sculptured with a representation of the Virgin and the Infant Jesus in the centre, on the right is the Nativity and the Adoration, and on the left the Massacre of the Infants and the Flight into Egypt. The other altar is a combination of the tomb and table form, the mensa is supported on a deeply-recessed arcade of alternate pillars of round and octagonal shape, with carved caps and simple pointed arches, the backs of these arcades are painted with various scenes. The retable to this altar is also a plain rectangle in outline, and in the character of its sculpture it follows primitive simplicity more nearly; its date is about the beginning of the thirteenth century. In the centre,

in a quatrefoil, is the Saviour seated, and in the external angles of the quatrefoil are the emblems of the four Evangelists; on either side are the twelve Apostles, each under a round-headed arch. We might cite several other examples of this date, but the foregoing will give an idea of the general character of them. There is one example which is beyond our date, but which we mention as a very interesting one, of the latter part of the thirteenth century, and of beautiful workmanship. It is one of the old retables of Westminster Abbey, which may be seen on the south side of the choir of the Abbey.

Byland Abbey.

AN effort is being made to remove the rubbish beneath which the ruins of this Abbey are covered, and the consent of the owner of the remains having been obtained, an examination of the site has been made by Mr. E. Sharpe, of Lancaster, who has advised as to the best means of carrying out the object in view. The Yorkshire Archæological Association has taken the matter in hand, and an appeal is being made for funds to enable them to do for Byland what has already been done by their owners to the ruins of Fountains Abbey and Jervaulx Abbey.

Byland Abbey—"Bella Landa"—lies in a broad valley about two miles north-east of the village of Coxwold, in Yorkshire, and eight miles east of Thirsk.

"It was," says a report by Mr. Sharpe, "an affiliation of Furness. Its early history was written by Philip, the third Abbot, in the year 1197, in the second year of his abbacy; this history is given entire by Dugdale in his notice of Byland Abbey ('Monasticon,' vol. v., p. 349; No. VII.); but although it gives an interesting account of the troubles and wanderings of the twelve Furness monks with their principal, who colonized Byland, and whose names are all handed down in this chronicle, it is only indirectly that we derive from it any knowledge of the year in which the Abbey Church the magnificence of which

is attested by the remains that still exist, was commenced. It appears that the colony left Furness in the year 1134: that they first went to Calder, but driven out there, they fled into Yorkshire, where they were hospitably entertained by the mother of Roger de Mowbray, who became ultimately their chief benefactor; and settled them first at a place called Hood, in the parish of Hokingham, where they remained four years; afterwards at Byland-on-the-Moor, or Old Byland, four miles north of the former place, and subsequently at a place called Stockyng, where, Abbot Philip tells us, they built a stone church, a cloister, and other edifices. They remained there thirty years, during which time their possessions so greatly increased that they determined to commence on a fresh site, which had previously been given to them by Sir Thomas de Colvil, a church that should surpass in size and in its general character all existing churches of the order, with conventual buildings on a proportionate scale.

"That this church was not commenced until sometime after the year 1150, when Roger de Mowbray obtained from Roger, Bishop of York, the promise to take the abbey under his protection, on its freedom from the persecution and claims of the abbots of Furness and Stockyng, is obvious from Abbot Philip's detailed account of the pains taken by the monks subsequent to this date to clear off timber and to drain the land where they intended to place their new convent. That it must have been commenced and advanced to the point which enabled them to hold their services in it before A.D. 1177, is also certain from the fact that, on the 31st of October in that year the monks migrated from Stockyng to the new site, which is very accurately described in Abbot Philip's account as lying between Whiteker and the foot of the mountain of Cambe, close to Burtoft and Berselyva. That it was, moreover, finished, so far as the structure itself was concerned, before 1197, the year in which Abbot Philip wrote, is also evident from the terms in which he refers to it."

The date of the abbey is probably 1170; but it is not possible to fix this with any accuracy. Great interest, however, attaches to the circumstance that it is probably the first of the Cistercian churches in which the Pointed Arch occurs.

The ruins are at present covered, at least the lower parts, beneath heaps of earth and rubbish. Mr. Sharpe, having obtained the sanction of Major Stapylton, the owner, proposes that these heaps should be systematically examined; the rubbish being carted away to an adjoining available vacant spot, and careful search made for relics of the ancient ornamentation of the abbey. It is more than probable that sufficient portions may be recovered to enable a general idea of the internal decoration of the edifice to be obtained. It is to be hoped that sufficient funds will be forthcoming to enable the scheme to be fairly carried out.—*The Builder.*

Wilberforce Memorial Church of S. Luke, Camberwell.

HURCH Building in the south of London has been very active of late; the churches of S. John's, Kennington; S. Gabriel's and S. Mary's, Newington; S. Luke's, Battersea; S. Agnes, Kennington; S. Jude's, Peckham, and many others have been built in the last few years; and we are now recording the commencement of another church, S. Luke's, Camberwell. The district of S. Luke's, with its population of 10,000 souls, has been cut off the parish of S. George's, Camberwell, which had, until this separation, a population of 30,000 souls, and S. Luke's contains the poorest part of this poor parish of 30,000. The church was planned last year on a smaller scale and for a smaller site than the present, and funds were being raised for its erection, when a munificent and anonymous benefactor came forward through the Bishop of Guildford, with a donation of 4500*l.*, on the conditions that the church should be built as a Memorial to Bishop Wilberforce, and that this sum should be augmented sufficiently to erect a church handsome enough to be a worthy memorial of England's great Father-in-God. An addition to the site has been obtained, and to meet these wishes the church has been enlarged and designed on a somewhat more ornamental scale. The church, as will be seen by the engraving we give, consists of chancel,

nave, north and south aisles, a lean-to narthex, open to the church, by three arches at the west end, a campanile tower as a porch at the south-west corner, and two vestries. The tower is so arranged as to get a room over the entrance, and under the bell-ringers' floor, which may be used either as a parish library, a class-room, or for church furniture—or the three combined. The building is a large and lofty one, simple in design and material and relies mainly on its proportion and size for effect. The exterior of the church is mainly of red brick, with purple slates for roof. The main entrance to the church through the tower, and the spire and windows of the campanile have sufficient stone introduced to prevent heaviness of appearance in the red brickwork. The interior of the church is also of red brick, the caps and bases of the nave and chancel arches being of white stone, and the pillars and shafts of blue stone. The strings under the clerestory windows inside and out, also the chancel arch and the strings and cornice of the tower, will be of terra cotta. The boundaries of the site are such that one of the vestries has to be approached by a passage behind the altar, and advantage has been taken of this to make three arches at the east end, the centre one being closed for the altar and reredos, and the side ones left open so as to give the greatest possible length in appearance to the church. A clerestory of the same height runs through nave and chancel, and both nave and chancel, as also the aisles, are covered with open timber roofs of stained deal. The seats of the nave are light open benches of deal; the chancel seats are of oak, and are arranged three deep, the back seats being made as stalls, that the church may be used for service in conjunction with the South London Wilberforce Mission College. The nave floors will be finished in cement, but the chancel floors will be paved with encaustic tiles. The organ is placed on the north side of the chancel, and sedilia and credence are provided on the south side of the sacrarium. The church is planned to seat 680 persons (all free and unappropriated), and will cost, with its furniture complete, a sum of between 7000*l.* and 8000*l.* We hope to give an interior view in a future Number. The Architect is Mr. J. Edward K. Cutts, of Southampton Street, Strand.

Wilberforce Memorial Church of S. Luke, Camberwell.

Insufficient Egress from Churches.

THE *Builder*, for April 8th, contains an article on this point in church planning that must be of great interest to the public at large, and which is very frequently overlooked in planning a church. True, we have very, very seldom to hear of disastrous accidents from fire and crush from this cause, but when they do occur they are the more serious, because a feeling of freedom from such accidents has given rise to a false security and consequent neglect of proper means of egress in case of such a calamity. The writer of the article says:—

"We refer to the proper proportioning of the means of egress from a building to the largest number of persons that it can at any time contain. It will be at once admitted that the maintenance of such a proportion is a primary duty of the architect. In those prodigious structures in which the Roman emperors were accustomed to collect such vast bodies of people, the care taken for the due arrangement of the vomitories is the more apparent the more we study the structure of the building. Looking like shadows dotting the lines that divide the *cunei* of the amphitheatres, the numerous apertures of the *vomitoria* are almost as convenient as the rabbit-holes in a warren. In what number of seconds the great area of the Colosseum, which is said to have been capable of containing 100,000 persons (though we ourselves cannot find sitting-room therein for more than 46,000) could be cleared, we have never seen calculated. But there is no doubt that the spectators would enter and depart almost with the speed of a drifting shoal of leaves, and what was even more important than the actual facility of egress, was the knowledge that such facility existed. With the sound and wise arrangements of the Roman architects, panic, so far as difficulty in leaving the building was concerned, was impossible; and it is certain that it is not so much actual inconvenience as panic that is the source of disaster in any case of sudden determination to leave a building."

Referring to more recent buildings than these, it will be observed that in our cathedrals and churches, not only are the

doors of good width, but they are more numerous in number than is usual in our time, and, what is most valuable in case of a panic as preventing concentration and crush in one part, they are in different parts of the building; there is always a south porch, often a north porch besides west doors (or door in case of a parish church), and often transept doors. On these the writer says:—

"There is no doubt that the care which our old ecclesiastical builders exercised in this respect has been but too much laid aside by their successors. We could enumerate, on the spur of the moment, many churches in which one or more of the ancient doorways have been positively walled up. This has been done, no doubt, during the reign of whitewash. It has been thought that the church would be made warmer, and that it was cheaper to run up a few yards of wall, and smooth it over with plaster, than to put a new door, and hang over it a decent curtain. Moreover, these things were done, for the most part, when the attendance in the parish churches was at its lowest ebb, when the services were most rare, cold, and unattractive, and when the idea of a crowd in a church would have seemed almost as improbable as that of a snow-storm in July.

"In this respect our eyes have witnessed a great change, speaking only from the builder's point of view. Considering that it is the object of a public building to accommodate a number of persons sufficient to fill it, and that it performs its functions the more thoroughly the more often it is filled, this change is a highly desirable one. Any how it exists. The question then deserves consideration, in many a quiet parish, and many a time-honoured and picturesque country church, how far it is safe to leave the mischievous walling up of the doors, which took place some years ago, unrestored and unrepaired.

"The question is more serious when it regards new churches. We do not hesitate to admit that it is in this form that it has pressed most fully upon us. We had occasion to observe recently the plans of a very fine church, which is near completion in an important town in a home county, in which the egress afforded is so limited that in the case of any alarm arising during a service the consequence would be very serious. We earnestly entreat any ardhitect whom it may concern—and we

do not speak of one case alone—to reconsider his plans in such a case, and to protect his own reputation from the chance of any such disaster as would arise from a sudden alarm. A church without a western door is a building wanting in one of the most characteristic features proper to its structure. If, instead of the three normal entrances, at the north, south, and west, we have only two doorways at the west end of the north and south walls; if one of these be so narrow that only two, and the other that only three persons can pass out abreast without jostling, and if the wider of the two be approached from within by a vestibule with two doorways at right angles to each other, it really looks as if disaster were courted. We will suppose the church to be intended to seat some 850 people, besides schools and choir, and that there are only two little postern doors, not readily accessible from the church. Now, we very much question whether, in case of a rush towards a door of the kind we have supposed, approached by a vestibule, any person would get over the space from within the inner to without the outer door in a less period of time than twenty seconds. This would not allow more than ten persons per minute to leave the church by this entrance. If we allow the same rate of egress for the narrower door, without a vestibule, we shall still find that it would take fifty minutes to get 1000 people out of the church. This may be an over-estimate. On the other hand, if we take observations made as to the rapidity of emptying neighbouring churches when it rains, and suppose that the delay caused by struggle and alarm is equal to that allowed for putting up umbrellas, we are under the mark. In any case, we entreat all those to whom any such case as we have put may be at all applicable—bishops, incumbents, churchwardens, and architects—to ponder a word of friendly warning, and to take care that the egress from any new church is demonstrated to be ample, before they share in the very great responsibility of endeavouring to attract a large congregation within its walls."

These hints are most valuable; and it is in the hope of giving them a wider circulation that we call attention to them here; we are glad to believe they also receive much more attention than formerly. But, as hinted at in the above, the question is not only one of exit in case of panic, but it is also

one of daily and weekly comfort, and we think that the width of the passages and proper space in front of the doors of churches is quite a part of the question, for be the doors ever so wide, if the passages to them are narrow, and if there is not ample space in front of each door to allow of the people leaving the passages quickly and thus allow the people to leave the seats quickly, there must be a hitch somewhere. Of course, a good amount of passage room looks extravagant on plan to the eyes of a clergyman or committee who have the minimum to spend, to get the maximum sittings, but we believe these false ideas of economy are fast disappearing. It were far better to make the church larger in its passages and approaches and leave the cost of some such point as the seating to be raised at a future time, for these can be put in at any time, whereas the church cannot be so easily enlarged. These large spaces and passages help very much to make a church look roomy and comfortable, and on special occasions the spaces may legitimately be filled to a certain extent with chairs, so as not to be always lost area. One further use we would urge in favour of having plenty of doors, and that is for ventilation; if the church is well filled and has constant services, the great secret in keeping it sweet and fresh is to have plenty of bottom and top ventilation, and to make use of it so soon as a church has emptied; by this means the building may be best freed from foul air before it has time to be absorbed by walls, &c., and an hour or so before the next service the ventilation may be regulated, and the heat got up in the cold weather for another service.

S. Andrew's Church, Aston Blank, Gloucestershire.

THIS little Church, which was re-opened by the Bishop of Gloucester and Bristol, on Tuesday, May 24th, after restoration by Mr. J. Edward K. Cutts, is another record of the piety of our forefathers of the twelfth century, in providing for the spiritual wants of the people on the bleak and cold Cots-

wolds. This church is a mile or so from the church of St. Bartholomew, at Notgrove, and has points of interest similar to it, in that it has no east window,[1] and shows remains of the treatment of this windowless east end.

The present church is composed of nave, chancel, west tower, and south porch. It was founded, probably, early in the twelfth century; and of this church there are several remains *in situ*, and some further fragments were discovered during restoration. On the south side of the chancel, high up in the wall and blocked up, is a little round-headed window with jambs formed with only a small splay on the outside and a large splay on the inside, right through to the inside of the wall, without any fillet for glass. The chancel arch, before restoration, was only a very small and ugly round-headed arch of modern date, but a very large carved abacus-stone and two voussoirs of the old Norman arch were found, which show the character of the original arch. In the nave, the greater part of the walls are original; on the north side were found the remains of a small round-headed window, and there is a blocked Norman doorway; on the south side the entrance to the church is through the old Norman doorway, the semicircular arch of which, with its moulding enriched with billets, is supported on two pillars; the head is filled in with a tympanum with simple line ornament on it. In the thirteenth century the lighting of the church was no doubt improved by putting in three trefoil-headed lancet windows in the chancel, one on the north and one on the south side, and probably the same number in the nave, all on the south side, for the little window that existed on the north side of the nave before restoration was modern, and the easternmost of the three on the south side was a large and plain one of sixteenth century date, no doubt put in to light the pulpit and desk. Early in the fifteenth century—the last great era of religious revival—this church was no doubt thoroughly restored, and the tower built. In the chancel, which we have before said had no east window, are the remains of former beauty of this date; at the east end, high up in the wall, is a canopied niche, under which is a bold string terminated about three feet from the north and south

[1] For description of Notgrove Church, see "CHURCH BUILDER," Nos. 41 and 45.

walls by carved heads; between these heads and the north and south walls were two other canopied niches, but much lower down than the centre niche, but only one of these now remains; in the north wall is a very interesting canopied recess with a slightly projecting moulded shelf, supported on an angel with outspread wings; this recess, from a rebate in the jambs, has all the appearance of having been used as an aumbry and credence in one. On the south side of the sacrarium is the black marble bowl of a piscina of the fourteenth century, and in the east jamb of the window close to it is a very small trefoil-headed recess, the use of which is not apparent. The nave walls at this time were raised, and a flat-pitched roof and parapet walls put on; and the tower, which is three stages in height, finished at the top with battlemented parapets and angle pinnacles, was added to the design. The tower is groined internally and has a fine lofty arch from the nave, and a good west window and doorway under; there is a peal of five bells. The porch is of the same date, and retains its old roof.

The restoration comprises new nave and chancel roofs of similar design to the old ones; the rebuilding of the porch, two new lancet windows, and two three-light windows in the nave; a new chancel arch, seats of deal stained and varnished, new oak altar, pulpit, lectern, and altar rail; tile pavings of Godwin's make; a new font of Caen stone, in place of the old one, which was dilapidated and of no character in form or design, and which has been placed under the new one to prevent desecration; a new screen has been put in the tower arch to enclose the tower for the bellringers. The new work is very simple in character, but is good and substantial, and the church is greatly improved by the alterations in seating and arrangement. The total cost has been about 1200*l*., towards which the Incorporated Society has given a grant. Mrs. Hope, the principal landowner, and Miss Booth, the lay rector, have also helped liberally. The Warneford Trust, and many old friends of the Vicar and the parishioners have completed the sum required for the restoration. We must not omit to mention that Miss Booth has given the altar cloth and hangings.

The Chapel of S. Ethelreda, Ely Place, Holborn.

A PAPER was read on Monday, the 20th ult., at the ancient chapel of S. Ethelreda, Ely Place, on the history and antiquities of the chapel and its vicinity, by Father Lockhart, the author of the paper, Mr. Wood, being prevented by indisposition from reading it himself. Cardinal Manning was present, together with Sir Gilbert Scott, and a considerable number of antiquaries and others interested in the subject. The paper, which occupied nearly an hour and a half in its delivery, dealt not only with the antiquarian, but also the religious associations of the place, and was listened to attentively throughout. The chapel, now almost the only vestige remaining of the Palace of the Bishops of Ely, was lately used as a proprietary chapel by the Welsh Episcopalians, but their lease expiring a short time since, it was purchased by the Lazarist Fathers, who are about to restore it as a Roman Catholic place of worship. Although it has suffered considerably by modern alterations, the building retains many of its pristine features, the east window being a very perfect and exceptional example of fourteenth-century work; the west window also retains the tracery of its upper part, and the timbers of the roof have been discovered to be intact, although now hidden by a plaster ceiling of a segmental form. Sufficient of the tracery of two of the side windows also remains to enable a perfect restoration of the remainder to be made. Sir Gilbert Scott, in one of his Royal Academy lectures, drew attention to the resemblance of the chapel in its general proportions to the Saint Chapelle at Paris, and the Chapel of St. Stephen at Westminster. There is a basement story or crypt under the chapel, until lately used as a beer-cellar, with massive posts of oak supporting the floor above. These posts, which are of fine design, had become decayed, and are being replaced by stone piers.

It would appear that at one time it was proposed by the City authorities to transfer the Fleet Prison from Farringdon-street to the site of Ely House, as a petition was presented to Parliament about 1767, by the Earl of Winchelsea and

Nottingham, praying that the proposed removal might not be carried out, alleging the depreciation that would ensue if his estate became "a habitation for debtors, insolvents, and men of the worst principles and characters." The petition further sets forth that, "contiguous to the palace is the uniform, spacious, straight, and pleasant street called Hatton Garden, which is upwards of a quarter of a mile in length, and also Kirby-street, Cross-street, and several other streets, all which were formerly part of the estate of Sir Christopher Hatton, Lord Chancellor of England in the reign of Queen Elizabeth, and from him through a variety of descents and otherwise, are become vested in the Earl of Winchelsea and Nottingham, subject to a fee-farm rent of 100*l.* per annum, payable to the Bishop of Ely and his successors."

The houses in the streets are described as "chiefly inhabited by merchants retired from business, gentlemen of estates and fortunes, and in general by persons of the most respectable characters."—*Builder.*

In Memoriam.

IN the obituary notices a short time ago might be read the name of one whose memory deserves more than a mere passing record. The Rev. Walter Field, who had just left the vicarage of Godmersham for the rectory of Merstham, where he succumbed to a fever caught at Rome, whither he had gone to spend a brief holiday, was not only an able preacher and an energetic parish priest, but has also left his mark on more than one of the scenes of his labours in the shape of churches restored or rebuilt through his exertions. In his earlier days Mr. Field was Principal of Kingston College, Hull, and was testimonialized by the pupils on leaving. He was instrumental in restoring the fine old parish church of Hessle, in Yorkshire; and at Streatham his memory is still cherished by many who came under his pastoral care, and who testified their appreciation of him by a testimonial of no ordinary character. When, afterwards, holding the senior Curacy of Romford, he ably seconded the Venerable Archdeacon Grant in his efforts to provide for the increasing

spiritual wants of that parish, which resulted in the erection of a new church. After working as a Curate for ten years he became the first Organizing Secretary of the Incorporated Church Building Society, and materially conduced to put that Society on its present footing. He was also the originator and Editor of our little periodical published under the auspices of the Society—*The Church Builder*. It was here that Mr. Field's labours came under the more immediate notice of the late Archbishop of Canterbury, who presented him to the living of Godmersham, where he found the church in a bad state of decay, and left it by his own exertions rebuilt and in every way fitted for the reverent worship of Almighty God. After accomplishing the restoration of the church Mr. Field set to work to remedy a great evil, by procuring the division of the two parishes of Godmersham and Challock, the latter of which being at a distance of five miles from the former, and without a resident clergyman, for the living was too small to admit of supporting a curate, was necessarily much neglected; and this division was effected at considerable pecuniary loss to himself. Mr. Field was also a most active Secretary to the Canterbury Diocesan Church Building and Church Endowment Society, and a Fellow of the Society of Antiquaries, in whose pursuits he always took a warm interest. His little work, "The Stones of the Temple," is well-known to many. As a warm personal friend, no less than as a faithful servant of his Heavenly Master, his loss will be widely felt. He was of Worcester College, Oxford.

We have also the melancholy duty to record the death of Lord Lyttelton, under circumstances which our readers will have learned from the daily papers. This nobleman, of great and varied attainments, was born in 1817. He was educated at Eton, and afterwards entered Trinity College, Cambridge, where he was Chancellor's Medallist and Senior Classic in 1838, when he was bracketed with Dr. Vaughan (Master of the Temple and late Head Master of Harrow), and he was made LL.D. in 1862. Among other distinctions for his learned acquirements he was made an Hon. D.C.L., at Oxford, in 1870. His great attainments, especially as a Greek scholar, are well known. His name was familiar in the spheres of politics, social

philanthropy, and religious movement. In 1839 he married Mary, the younger sister of Sir Stephen Glynne, who died in 1857. After passing many years as a widower he married the present Lady Lyttelton. Mr. Gladstone says of him in the *Guardian*: "It is difficult to speak of his character, whether personal, domestic, or religious, in terms of measure. It was in the highest degree child-like, and in the highest degree manly: a manner occasionally blunt veiled a temper of remarkable sweetness. He gave his talents and his energies to grave and serious ends, his lighter moments not less freely to social entertainment, in which he excelled, to fun and humour, and to bodily sports, in which he took great delight, especially on behalf of his sons. But whether in the exercises of his religion, or in the discharge of business, or in social or corporal relaxation, he was equally and entirely modest, truthful, natural, artless, genuine, and his loving nature throve alike under the alternate discipline of sorrow and of joy. And those who knew his life best and longest are able thankfully to record that, with his happy temperament, and his high unswerving principles of action, it was an unusually bright, genial, and joyous life. Its genial colour was not in the slightest degree affected, nor was the performance of his daily duties ever interrupted, by the few fits of dejection with which at very rare intervals it was chequered. Even in the latest and by far the worst of them, his perception of duty and his resignation, and love to the Giver of all good, were in full action to the last days of his life. He felt, but he repelled, condemned, and repeatedly mastered the impulse which he knew to be upon him rather than in him, as an alien and guilty thing. If 'unto the godly there ariseth up light in the darkness,' in that light he is now surely walking; and they who loved him, looking backwards over and beyond the crisis of an involuntary paroxysm, have cause to be deeply thankful, not only for the noble example he has left, but for the ample measure of healthy happiness in this world, as well as of humble hope for another, which he was permitted to enjoy." He was a Vice-President of the Church Building Society, an office which his son has now consented to fill in his father's place. As we write we have before us a good photograph, which our readers may be glad to know may be had of Mr. Archer Clarke, of High-street, Stourbridge.

Correspondence.

To the Editor of the CHURCH BUILDER.

MEMORIAL BRASSES.

SIR,—The subject on which H. G. D. writes, in your last issue of the *Church Builder*, is one of considerable interest, both to the Architect and to the Ecclesiologist. In the restoration of an old church it is often very difficult to persuade the clergymen and other promoters, that, though the slab does look old and somewhat shabby in conjunction with new tiles, it is the right thing to lay it down in the paving as nearly as possible in the position where originally found. If the architect fails to persuade the promoter to do this, where are the brasses to go? I think no one will doubt that the brasses ought not to be removed in any case from their slabs —(indeed *all slabs* bearing the matrices only of brasses ought to be very carefully preserved). H. D. G. says that by putting the brasses against the wall they are despoiled of half their interest and value, and that the graves of the persons commemorated are violated by their removal. The brasses, doubtlessly, lose part of their interest in being so placed, if they are taken out of their slabs; and could one be assured that the remains intended to be covered by the slab are still covered by it, by all means replace it in the exact position over the grave, but, on the supposition that the promoters will not hear of keeping the old slab in the floor, and that they have long ago been removed from their original position, what is the best course to take?

On one of my visits to East Horndon Church, in Essex—it was Saturday (cleaning day)—a boy with hob-nailed boots was walking about the church with nothing to do, and out of sheer mischief the young rascal set to work to efface the fine incised slab (engraved in the 55th Number of the *Church Builder*) by swinging his leg backwards and forwards, so that his hob-nails ground the stone every time his foot passed over it! Of course such instances are rare, but it is matter of fact that many interesting and valuable brasses are being worn down, as they are nearly always in the centre of the passage, and in these days they are not covered with rushes, nor (in restored churches) with matting. If the church is large with spare space in the transepts, &c., I would suggest that the best place is to put them in these less-frequented floors, but, when the church is small, would it not be far better to place the slabs up on end, let into and cramped to the walls of the tower or above the line of seats in the nave? Brass-rubbers would have rather more trouble in their work, but what is that compared with the preservation of such invaluable work of the art of the middle (not *dark*) ages.

I am, sir, yours faithfully,

J. E. K. C.

Reviews.

The Ornamentation of the Transitional Period. A.D. 1145—A.D. 1190. By EDMUND SHARPE, M.A., F.R.I.B.A. No. II. Part II. Twenty-two Plates. London: E. & F. N. Spon, Charing Cross.

This is a further set of examples of the mouldings and carvings of the period in our National Architecture in which Mr. Sharpe is taking such an interest, and to which he is drawing much attention in his various publications. The number before us gives examples mostly of the end of the Transitional Period, and more nearly approaching and leading to the carved foliage of the Early English, or Lancet Period. Each plate is marked with the approximate date of the subject represented, and from Mr. Sharpe's long and varied experience in the subject, we have no doubt the dates may be looked on as reliable. This work, when completed, will be most valuable for study and reference to the student and lover of architecture.

Illustrated Papers on Church Architecture. By EDMUND SHARPE, M.A., F.R.I.B.A. No. II., April, 1876. Cistercian Architecture. Part I. General Plan (continued). London: E. & F. N. Spon, 48, Charing Cross; New York: 446, Broome Street,

The architecture of the Cistercians is, we believe, one of very special interest to Mr. Sharpe (and through him to all who may have had the pleasure of reading his works), we believe we are right in saying that there is hardly an Abbey of Cistercian origin in England or on the Continent that Mr. Sharpe has not visited. The book before us contains plans of the *original* buildings of twenty-one of the principal abbeys in England, and some French, German, and one Spanish abbey. Mr. Sharpe in this number gives a short history of the foundation of the abbeys, and a general description of the several parts of the *original* buildings, leaving additional features to be treated of and more fully illustrated hereafter. It ends with an Appendix, containing the "*Charta caritatis,*" and the "Instituta generalis Capituli, A.D. M.C.XXXIV." of the Cistercians.

The Abbey of S. Mary in the Vale of Flowers, Cleeve, County Somerset, with Illustrations of Cistercian Ritual and Arrangement. By MACKENZIE E. C. WALCOTT, B.D., F.S.A., Præcentor and Prebendary of Chichester. J. Davy & Sons, Dryden Press, 137, Long Acre, London.

This paper was originally read by the Author at an Ordinary Meeting of the Royal Institute of Architects. It is prefaced with a short account of the Rule and Habits of the Cistercians, and contains a very interesting description of the remains of S. Mary's Abbey Church and the Conventual buildings, illustrated by plans, and also some account of its founders and abbots. The little book will be interesting to lovers of Architecture and Ecclesiology.

The Free and Open Church Advocate. The Monthly Paper of the London Free and Open Church Association. London: Spottiswoode & Co.

We have received the April and May Numbers of this paper, containing accounts of the Monthly Meeting of the Association, and notices of various subjects bearing on the work of the Association. The April Number in noticing the *Church Builder*, calls attention to the paper in our January number on "Appropriation of Seats in Churches," and promises an answer to it.

Lectures delivered at St. Margaret's, Lothbury. By HENRY MELVILL, B.D., late Canon of St. Paul's, and Chaplain in Ordinary to the Queen. New Edition. Rivingtons.

This is another volume of the new edition of Melvill's Sermons which is now appearing. It is a great sign of their lasting popularity that a reprint should still be called for. We remember well the time when these Lectures drew together large congregations of City men. Canon Melvill's great power consisted not only in the wealth of illustration he employed, and in the language in which his thoughts were clothed, but in his skill in choosing his subject, which he enforced again and again, until he left the lesson which he desired to draw indelibly imprinted on the minds of his hearers.

LAMBETH PALACE LIBRARY.—The appeal (approved by his Grace the Archbishop) towards a collection of works on Kentish literature, antiquities, and topography for this Library, has met with much success. The Librarian, Mr. Kershaw, still asks all who take an interest in the subject to contribute what they can, and so complete this department of literature, hitherto wanting. As an adjunct to the ancient Records of the See and Diocese of Canterbury, preserved here, the Kentish collection will be of great assistance in the researches of those to whom the Library is so freely open on three days of each week.[1]

SCHOOL CHURCH, RIPON.—The foundation stone of a new Sunday School, to be built entirely at the cost of Mr. J. S. Hurst, J.P., of Copt Hewick Hall, was laid at Copt Hewick by that gentleman, on the 20th of April, at a special service used for the occasion. The new building will consist of nave, apsidal chancel, and south porch. The walls will be of brick, relieved by strings of pressed red and blue Staffordshire bricks. Moulded and splayed bricks are used for the windows. The roof is open-timbered, dressed for varnishing, with collar-beams and spandrels, supported on moulded and cut corbels. The porch is open-timbered, stained and varnished, filled in with panelling. Sliding doors, with Gothic-headed panelling divide nave and chancel, which will only be opened during divine service. The windows are glazed with cathedral and matted glass.

[1] Monday, Wednesday, Friday, from 10 to 3.

Ely Cathedral.—At a meeting of the sub-committee, held at Cambridge, on the 5th May, the plans of Sir Gilbert Scott for restoring the exterior of the octagon and lantern, at a cost of about 3000*l.*, were approved for submission to the General Committee on the 7th proximo. It was stated that about 500*l.* are still required to enable the whole of this work to be completed.

Asserted Discovery near Pesth.—Reports are published of the discovery by two Hungarian shepherds of a Roman palace buried in the earth, and preserved with a completeness which throws Pompeii into the shade. It is said (according to the *American Architect*) that the shepherds, while digging in the village of Ivan Egerszeg, near Pesth, came upon a square curb of masonry covered by a flat stone. Lifting the stone, they found that the curb was the mouth of a deep shaft, a yard square, which communicated with a hall below. Letting themselves down by ropes, they reached a large square hall with painted walls, which communicated with a series of rooms fully furnished, some containing chairs, tables, and benches, and some beds and wardrobes; the latter filled with armour and ornaments. An account, said to have been submitted to the Hungarian Parliament, states that the rooms belong to a palace built during the Roman occupation of Pannonia, which lasted from the time of Tiberius to the fifth century. It is said that the palace, which is built of stone and brick in two stories, is very large, covering acres of ground, and is buried under 60 ft. of earth, on which grows a forest of heavy timber. It is to be hoped this story is true.—*Builder.*

Canterbury Cathedral.—At a meeting held at Lambeth Palace, on the 5th of May, under the presidency of the Archbishop of Canterbury, the Dean referred to the steps which had been taken by his predecessors to keep the cathedral in a proper state of repair, and called upon Sir Gilbert Scott to state the result of his explorations, and his suggestions for the restoration. Sir G. Scott at some length entered into the result of his examination, and stated his proposal was to bring matters back as nearly as possible to the state they were in at the time of Prior de Estria in 1304, and to remove the Renaissance stalls, not for the purpose of showing sham architecture, but to expose the beautiful work of the fourteenth century, which they now concealed. Mr. Beresford Hope moved—"That this meeting, having heard Sir Gilbert Scott's explanations and plans for the refitting of the choir of Canterbury Cathedral, undertakes to co-operate with the Dean and Chapter to raise the necessary funds." Mr. Butler-Johnstone, M.P., seconded the motion, and suggested that it would be undignified to commence the restoration until a substantial portion of the 16,000*l.* required had been obtained. The Dean stated that the amount promised towards the restoration is 3000*l.*

Discovery of Wall Paintings at Baunton Church.—During the restoration of the little church at Baunton, which is now being carried out

at the cost of Mr. T. W. C. Master, of Cirencester, a number of wall paintings have been uncovered by the careful removal of the coating of whitewash, and the utmost pains are said to have been taken by those employed to preserve every bit of colour wherever found. Among the pictures disclosed to view is a large and interesting painting, in a panel on the north wall, of St. Christopher, to whom the church is dedicated. The child and the ball are obliterated, but the gilt cross remains, with the gilding upon it, in very good preservation. The river is full of fish, and a figure on the opposite bank is engaged in fishing, apparently with satisfactory results, seeing he has got two on his lines, and a good basket beside him. The background on the left is a hilly landscape, with groves of palm. The outline of the hills is well defined, and many towers, pinnacles, and steeples rise above the hill tops. On the right is some ecclesiastical building, and many boats are seen on the river. There is an inscription on the upper margin of the panel in black letter, with red capitals. Over the chancel-arch, which is small, semicircular, and almost destitute of ornament or mouldings, is the figure of the Saviour led to execution by two Roman soldiers. The Saviour carries the Cross, and a rope is round His waist, with one soldier in front and one behind urging Him forward. The nimbus is clearly seen, and the roadway plainly marked, with lines undulating. Over the right hand it is so much destroyed that at present nothing can be seen to make out its intent.—*Church Review.*

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At Meetings held at the Society's House, 7, Whitehall, 24th April; 15th May, and 19th June, 1876; Grants of Money amounting to £4465 were made in aid of the following objects, viz.:—

Building New Churches at Allerton, parish of Wilsden, Bradford; Aspull and Haigh, parish of Wigan; Bradford, S. Mary Magdalene; Deepcar, parish of Bolsterstone, Sheffield; Guyhirn, parish of Wisbeach; Nottingham, S. Philip; Ogmore, parish of Llangeinon, Glamorgan; Scholes, parish of Cleckheaton, Normanton; Walton-on-the-Hill, S. John, near Liverpool; West Bromwich, S. John; and Woodhouse, parish of Handsworth, Sheffield.

Rebuilding the Churches at Lincoln, S. Paul; and Porton, near Salisbury.

Enlarging or otherwise improving the accommodation in the Churches at Arminghall, Norwich; Ashton Keynes, Cricklade; Balby, Doncaster; Bishopstrow, Warminster; Bolstone, Ross; Brailes, Shipston-on-Stour; Brighton, S. Mary; Chudleigh-Knighton, Newton Abbot; Cropredy, Leamington; Gloucester, S. Aldate; Great Fransham, East Dereham; Ingham, Norwich; Kelsdale, Saxmundham; Llangattock, Lingoed, Abergavenny; Lostwithiel, Cornwall; Marston Montgomery, Derby; Norland S. James, Kensington; Pencoyd, Ross; Queenborough, Sheerness; Sedgfield, Durham; Sherston, Malmsbury; Stanford-le-Hope, Romford; S. Budeaux, Plymouth; S. Bride's Minor, Glamorgan; S. Nicholas at Wade, Margate; Sutton-in-the-Forest, Easingwold; Swanmore, Bishop's Waltham, Hants; and Wilcot, Melksham.

The grants formerly made towards building the Churches at Chelsea, S. John; Holborn, S. John; Kilburn, S. Augustine; and Topsham, Devon; and towards restoring, &c., the Churches at Aldrington, Hythe; Durham, S. Giles; Ellisley, Caxton; Hythe; Linton, Ross; Llanfair-Kilgedin, Abergavenny; Panteg, Pontypool; Pontnewynydd, Pontypool; Rotherhithe parish Church; Whitechapel, S. Mark; and Whitstable, Kent, were under urgent circumstances each increased.

Grants were also made from the School Church and Mission House Fund towards the erection of School Churches or Mission Houses at Bermondsey, S. James's; Dukenfield, S. Matthew, Chester; Clay Hill, Newbury; Ferndale, Pontypridd, Swansea; and the Wyche, Great Malvern.

The Society likewise accepted the Trust of sums of money as Repair Funds for Bamford, S. Michael, and Hopwood, S. John, parish of Heywood; and Whittington, Christ Church, parish of Northwold.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory: *S*, Sermon; *M*, Meeting; *A*, Association remittance.

Canterbury.

Apr. 12	West Farleigh	*O*	£3 12	6
20	Canterbury	*A*	6 14	6
May 8	Erith, Christ Church.	*O*	3 9	6

York.

Apr. 29	Handsworth	*O*	3 7	10
June 19	Nun Monkton	*O*	2 8	6

London.

Apr. 27	Wimbledon, S. Mary	*O*	12 15	9
	,, Christ Ch.	*O*	22 13	11
May 23	Pimlico, S John's, Wilton Road	*O*	3 8	10

Durham.

Apr. 28	Spittal.....	*O*	0 13	6
May 4	Bishop Auckland, S. Peter	*O*	2 10	0

Winchester.

May 26	Millbrook, Holy Trinity	*O*	2 9	9
29	Rockbourne	*O*	3 10	1
June 7	Reigate, S. Mark's ...	*O*	22 7	0
13	Fordingbridge	*O*	4 5	0

Bangor.

(*No remittance.*)

Bath and Wells.

Mar. 30	Bath and Wells	*A*	98 15	0
June 7	Stogumber	*O*	4 1	4

Carlisle.

(*No remittance.*)

Chester.

Mar. 31	Bebington.....	*A*	29 6	0
May 3	Over Tabley	*O*	2 0	0

Chichester.

Apr. 5	Ditchling	*O*	5 16	8
7	Ichenor	*O*	1 7	4
13	Northchapel	*O*	5 13	3
24	Flimwell	*O*	2 5	0
25	Ticehurst	*O*	6 8	2
May 15	Hayward's Heath, S. Wilfred's	*O*	7 7	0
	Cuckfield	*O*	5 17	0
June 14	Rye	*O*	7 5	0

Ely.

Mar. 27	Sudbury.....	*A*	£10 0	0

Exeter.

Mar. 25	Exeter	*A*	105 17	11
28	Honiton	*A*	5 10	6
May 24	Withecombe	*O*	4 1	0
June 7	Menheniot	*O*	3 1	0

Gloucester and Bristol.

Mar. 27	Bristol	*A*	3 0	0

Hereford.

Apr. 1	Hereford	*A*	10 3	6
12	Sibdon.....	*O*	2 0	0
25	Chetton	*O*	2 10	6
May 23	Chirbury.....	*O*	1 16	0
	Rochford	*O*	1 6	0
June 10	Churchstoke	*S*	2 0	0
13	Bucknell	*O*	0 10	6

Lichfield.

Mar. 28	Trentham	*O*	8 2	8
Apr. 1	Prees	*O*	0 19	0
13	Chelmorton	*O*	1 6	0
28	Walsall, S. George ...	*O*	4 7	10
May 16	Hadnall	*O*	4 18	8
June 15	Longford	*O*	3 9	0

Lincoln.

June 9	Theddlethorpe, S. Helen's	*O*	1 1	0
	Leasingham	*S*	5 11	10
16	Welby	*O*	2 9	0
14	Coddington	*O*	2 2	0
15	South Cockington ...	*O*	1 4	0

Llandaff.

Apr. 27	Caldicot	*O*	2 0	0
June 1	Nolton Coity	*O*	0 11	0

Manchester.

(*No remittance.*)

Norwich.

Apr. 19	Ipswich, S. Mary-le-Tower	*O*	8 9	7
26	Ringstead	*O*	4 0	0
May 23	Ovington	*O*	1 11	11
26	Postwich	*O*	1 0	0
June 1	Blofield	*O*	5 0	0

Oxford.

			£	s.	d.
Apr. 10	Ramsden	*O*	0	13	0
May 4	Bletchley	*O*	1	6	0
30	Wooburn	*O*	1	10	6
31	Fenny Stratford	*O*	1	0	0
	Lane End	*S*	2	0	0
June 7	Coleshill.....	*O*	1	0	0
12	Balscott	*O*	1	0	0
13	Alkerton.....	*O*	1	7	1

Peterborough.

Apr. 24	Peterboro' Diocese....	*A*	65	0	0
25	Cole Orton	*O*	2	0	0
May 8	Gilmorton	*O*	3	16	10
	North Kilworth.....	*O*	3	10	0
	Kimcote	*O*	3	16	8
9	Syston.....	*O*	5	4	6
18	Stowe	*O*	2	2	0
26	Wootton.....	*O*	1	7	5
June 7	Belgrave.....	*O*	3	16	3
	Birstall	*O*	2	7	9

Ripon.

May 11	Keighley.....	*O*	4	1	8
13	Hawes.....	*O*	1	1	0

Rochester.

Apr. 20	Gravesend Church Union	*A*	13	0	0
May 5	Totteridge	*O*	2	7	8
9	Stapleford Tawney and Theydon Mount ...	*O*	4	14	0
20	Hockerill, All Saints	*O*	5	0	0

Salisbury.

			£	s.	d.
Mar. 27	Broadwindsor	*O*	2	1	6
	Drimpton	*O*	1	2	0
	Blackdown.....	*O*	1	1	6
Apr. 3	Broad Chalke	*O*	3	0	0
	Bower Chalke	*O*	0	16	6
	Bishopstone	*O*	1	13	6

S. Asaph.

(*No remittance.*)

S. David's.

Mar. 28	Dafen, S. Michael's...	*O*	5	5	4

Worcester.

Mar. 30	West Malvern	*O*	4	11	9
31	Leamington	*A*	3	10	0
Apr. 20	Shirley.....	*O*	5	16	0
25	Yardley Wood	*O*	3	6	0
May 24	Malvern Wells	*O*	8	13	0
30	Barnard's Green, Christ Church	*O*	4	16	1
June 12	Shenington	*O*	2	10	9
15	Kineton	*O*	9	4	6
	Coventry, Holy Trinity	*O*	9	8	7

Sodor and Man.

(*No remittance.*)

The Church-Builder.

No. LX.

The Society's Supporters.

IT will probably be acceptable to our readers if, from time to time, we call attention to the amount of support which is given to the Incorporated Church Building Society by Church people throughout the country.

The Society is pretty well known by the number of grants which it has made in almost every part of England and Wales, not omitting the Channel Islands and the Isle of Man. About one-third of the whole number of parishes in the land have benefited by its timely assistance.

Its aid has been bestowed with absolute impartiality. No one district is favoured more than another. The grants are proportioned solely in accordance with the needs of the several applications, so far as that can be judged, and to such extent as the Society's funds will allow. The ruling principle which guides the Committee is this:—The Society, ever since its formation in 1818, has always had in view *the provision of additional accommodation where it is needed.* This is seen by the word "enlarging" standing at the head of its title. Though in some exceptional cases a grant may be made to a church which is to be restored without any additional accommodation being afforded, yet in the great majority of cases the amount of extra sitting-room provided forms the basis upon which the

amount of grant to be voted is calculated. This will account for the smallness of some grants towards restorations, although the works themselves may be extensive and costly. But towards building additional new churches the Society gives its chief support. This is a work which is missionary in its character—one of the means of extending the privileges of the Gospel—and so the Committee think that their first duty is to further, as far as possible, such laudable efforts.

And now let us look at the other side of the question. Undoubtedly the work of church extension has many noble-hearted supporters, who give out of their bounty large sums towards particular churches in which they are interested. But is it fair that the whole burden of church building should be confined to these, who after all are numerically very few? A Society like this one affords a channel whereby all—even the very poor may help—may be privileged indeed to bear their part of the burden, to take their share in promoting such a good work. And the way they can help is through the offertory. Yet, on looking at the Report of the Society, how very little help is really given in this way. One would think that gratitude alone might prompt the clergy to allow more offertories to be given to this good cause, especially in those parishes to which grants have been made. A certain kind of gratitude has been defined to be "a lively sense of favours to come," and it is not uncommon to meet with gratitude of this description. Several clergy when solicited for offertories have replied, "I cannot give you an offertory, but as I am wanting to do this or that, I shall be very much obliged if the Society will give me another grant."

It is really very surprising to see the number of parishes wherein grants have been made, and which have never sent up any return. One large parish, for instance, which is now divided into five separate ecclesiastical districts, has received within the last forty-one years 1560*l.* towards the different churches of these districts, and yet from not one of these districts *has anything ever been sent to the Society.*

This case is by no means a solitary instance. Some of our largest towns, where many grants have been made, have never given the least token of thankfulness by according any support

to the Society. And, to take a wider sphere, even dioceses are often found in which the support given in the way of offertories and collections is ridiculously small. To go no further back than one year, the four smallest contributors are as follows:—The Diocese of Llandaff received grants to the amount of 300*l.*, and contributed 8*l.* 11*s.* 3*d.*; Carlisle received 80*l.* and gave 7*l.* 7*s.*; the Archdiocese of York received 410*l.*, and the amount remitted was 2*l.* 8*s.* 8*d.*; and the Diocese of Manchester welcomed the Society's bounty by accepting 425*l.*, and did not send one single penny in return! There are certainly a few subscribers to the Society resident within the limits of these dioceses, but their number might be counted on the fingers.

Is it right that this state of things should go on? Will the readers of this short paper try and do something to help the Society forward? Surely, it is not only in those places where aid has been given that the Society should look for support. Such an idea is mean. The wonderful rapidity of the growth of the population, and, with it, the growth of all sorts of infidelity, call loudly to Church people to do their utmost in defence, and in furtherance of the Church in all its works. We want more Annual Subscribers; and we ask for more Offertories and Church Collections, that the Society may be able to receive the offerings of all classes, and may thus be in a better position to aid those many necessitous calls for aid which are continually being brought under its notice.

Kelshall Church, Herts.

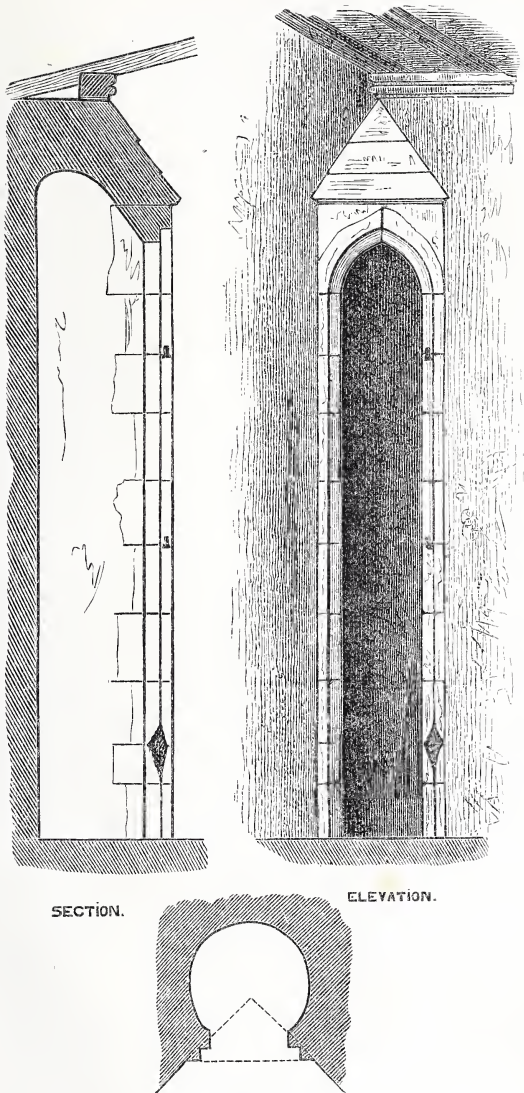
A MEMORIAL font in Caen stone has recently been placed in this church, in memory of the late Rev. G. R. Turner, in whose incumbency the church was very well restored. The font is of fifteenth century character, to harmonize with the architecture of the church, and consists of an octagonal bowl and stem of Caen stone, on a step of Portland stone, on which latter is placed an inscription on a brass scroll, commemorating that

it was erected by the parishioners in memory of their late lamented Rector. The eight sides of the font are carved in traceried panels, and on the four cardinal sides shields are introduced bearing the cross and sacred monograms. The font is covered with a flat oak cover, banded and ornamented with ironwork in the form of a cross. The church consists of nave, chancel, north and south aisles, south porch, and west tower, under the fine and lofty arch of which the font is placed.

The church has many points of interest about it. The slender, lofty, and elegantly moulded columns and arches of the nave, arcade, and tower arch give great character and lightness to the church. The roofs have been restored, and that of the nave has been decorated in strict accordance with the remains of colour found on the old roof. The lower part of the old chancel screen is still to be seen "in situ," with its panels painted with representations of sainted kings and bishops; these are still in fair preservation, except that the faces have been mutilated. But the chief point of interest in the church is, perhaps, a long niche in the north-west angle of the north aisle, of which we here give an illustration: this niche is situated close to the door of the north aisle, and was probably used to keep a processional cross or crucifix. The arched opening is rebated to receive a door, and two out of three of the old hinge-hooks remain; the height of the niche inside is about 13 feet, and its diameter in plan is 20 inches. On the south side of the church is the fine triple base and a portion of the shaft of the old churchyard cross.

Notes on Mission Work and Mission Buildings.

"BUT no man, when he hath lighted a candle, covereth it with a vessel," sounds the key-note of true earnestness and life in Church Missions. The surest sign of the depth of faith and earnestness of the religious life in a Church or individuals is the amount of self-denial, of work done, and of interest shown in helping others to the same light and truth to which they themselves have attained. In fact every man,



Kelshall Church. Niche in North-West corner of North Aisle.

more or less, when he comes to repentance and conversion, begins to feel an active interest in the spiritual welfare of his relations, friends, and neighbours; and this interest, if rightly exercised and sustained, not only helps others, but in turn deepens the already earnest work in himself. So the Church, as a body, when most true and sincere in her spiritual life is most missionary in her aspect—in arousing the wicked, in recovering the fallen, in restoring the penitent, and in strengthening the faithful; and the blessing of this work in return is the cleansing, purifying, and deepening of her own spiritual life.

Our own beloved branch of the one True Church is now more true and earnest than it has been for centuries, and its missionary character is showing itself in its truest light. Those who have benefited by the greater zeal of the clergy, the frequent services, frequent and reverent celebrations of the Divine mysteries, and other means of grace, are looking round at the large seething populations of our large towns and cities, and at the scattered and neglected hamlets of people of the rural districts, and ask themselves, What is to become of these people? how are they to be called to a state of grace, and to be shown the ruin and death around and in them? Thus each person becomes to some extent a missioner in his parish and amongst his acquaintances, and each parish sets an example in its diocese, and each diocese becomes a pattern for others, and collectively the Church looks out to foreign and heathen lands with a yearning to do something for them.

Looking at home, how are we to get at the masses?

By making every individual Churchman a *missioner* to his brethren about him. We want to make those people who have come to love and value all the truths and good things that they have to take more pains and care to put them before others.

We suppose that till recently, perhaps the Dissenters have been most successful in rousing people to a sense of the realities of time and eternity. And has this not been, because there is less shyness and reserve in the classes where dissent most flourishes, and when a man has been touched he has stood up and told others with all the freshness, conviction, and

earnestness of his own conversion, the danger and error of their ways? This very earnestness has won men to think at least, and it has only wanted proper guidance and direction to follow up and carry on this work to perfection.

The custom, in trying to get at the masses, has been to divide the large and overgrown parishes into smaller ones, with a church centre and machinery of its own. But we believe it is beginning to be felt that a better plan is to keep the parish united, and to plant mission centres in different parts of the parish, making the laity, who have the time and the will, help in this work. And this is as it should be. In past years the clergy have received so little help and support from the laity that they have been obliged to burden and overwhelm themselves with secular matters; but this state of things is being mended. Perhaps the scarcity of candidates for Holy Orders has made the clergy feel that they must let the laity take a deal of the secular work, leaving themselves to perform their spiritual functions only. As the laity begin to be more sensible of their responsibilities, and of their capabilities in helping, the way will be opened to get at the masses. We will suppose a large parish of fifteen or twenty thousand people, mostly poor, with two or three clergy working in the parish—wholly inadequate, most would think, to deal with such a large population. In the ordinary way great efforts, self-denial, and much time would be spent in raising money for endowments, building funds, &c., and many years must elapse before the whole parish can be subdivided to meet all the wants of the people. Now, take the same sized parish with the same number of clergy—it is seen that one part of the parish is most desperately in need of help—we would advise to take a room, or workshop, and start a mission service at once; there are, no doubt (in these days), at least some few earnest and true laity in the parish who would be willing and capable of conducting a good mission service—you do not need to take one of the clergy habitually from the parish for it, a layman is all that is needed to conduct a mission service and to superintend a great deal of the machinery, and preach to the rousing of souls; of course the clergy would have regular times and seasons for taking a part in the work, and for the imparting of such means of grace as

can only come from them, but the greater part of the work may be carried on by earnest laymen. In this manner two or three mission centres may be established in a parish; those who are sincere and confirmed Christians will be taught that their work does not end in looking after their own safety, and while all rally to the Mother Church, as their central point of love and interest, still all will have an interest in this mission and that mission, and in this way a whole parish may be more united in work and love, and doing *more*, certainly, than if divided into so many districts, each with only its own interest to think of. It is unity that is so greatly wanted to utilise the life and vigour in the Church.

These remarks apply very much in the same way to the needs of scattered country hamlets and farms. We know of one instance that will well illustrate this—it is a parish in the Fens, the shape of which is that of a leg of mutton, the Mother Church is at the small end, and it is seven miles away to the other end. The people of course, even in the best of weather, do not come to church; but now there are three hamlet chapels, each of which is carried on by two laymen, assisted by one of the clergy from the Mother Church.

These mission centres should be a *permanent* institution in the parish, each might to some extent have its own minor organizations, i. e. its own guild, clubs, and so on, but under one general head. They would meet several times a year at the Mother Church, and at collective meetings for common purposes, thus keeping up a general intercourse and interest.

We are persuaded that some plan such as this will do much to *get at* the working classes. And it is highly important that the mission centres should be permanent, in order to *keep* them. It has been the experience of more than one church, that so long as it was a mission the working classes took great interest in it, and it succeeded in gaining them, but as soon as the church was built, they fell off again; why, it is perhaps difficult to say, but such is the fact; and it may be urged as a proof of the desirability of having some such system as we have urged: it might even further be made useful by having a somewhat different type of service in the different centres (but not with different shades of doctrine), and so satisfy the honest

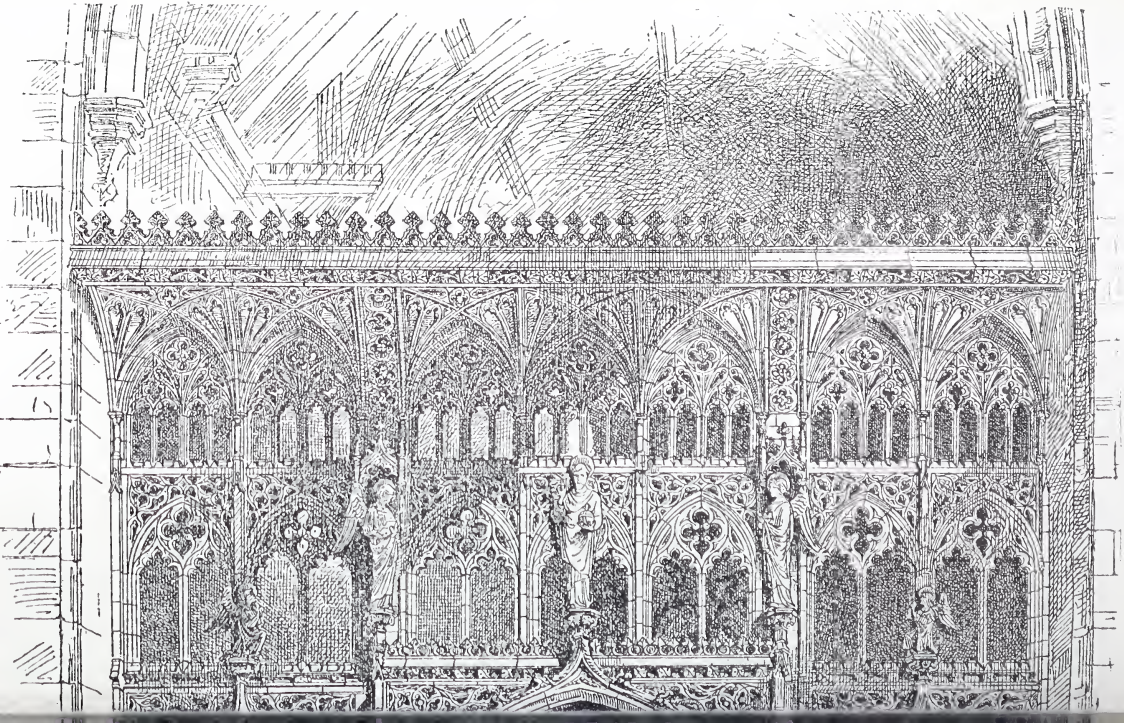
scruples of those people who have grown up to a different degree of ritual, &c.

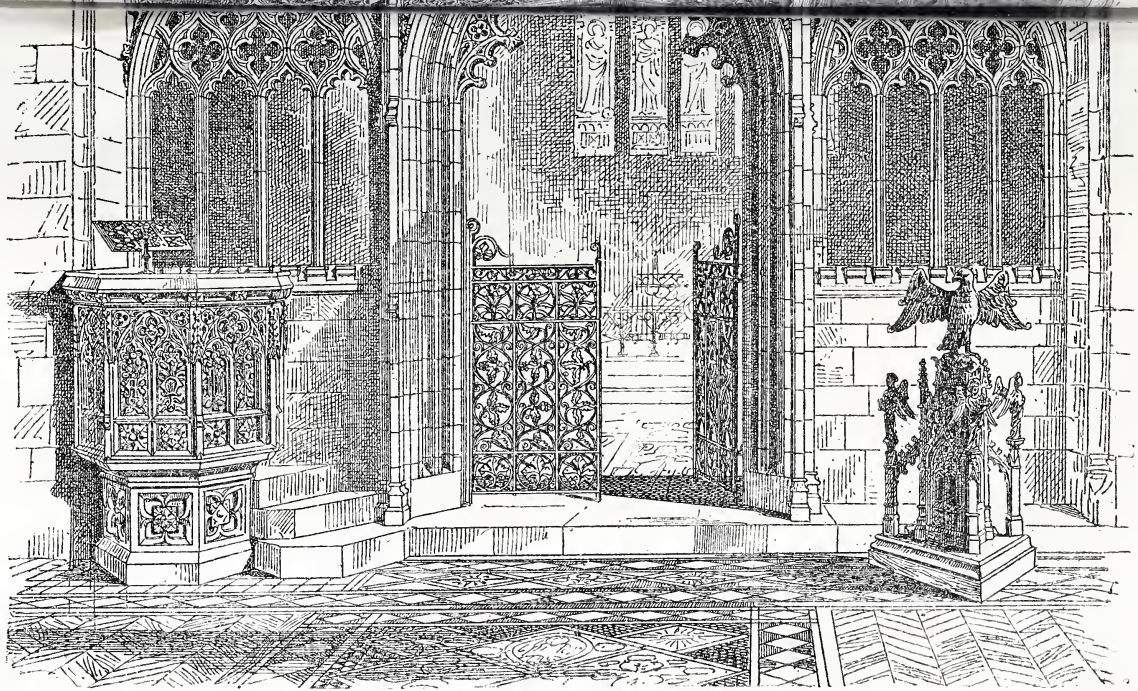
A few words as to the buildings. These have to be permanent, and they have to answer for services, guild meetings, club meetings, communicants' classes, and so on. The first difficulty that presents itself is, nearly always, the money question, and this obliges us to be economical. It has been, and will be felt, that all the purposes for which a mission building is wanted cannot be satisfied by one room—services of all kinds should be held in a room set apart. Perhaps the most economical plan is to erect a two-storied building, the upper story open into the roof as a mission chapel, and the lower part divided into perhaps three rooms: one large room, one smaller room, and quite a small one for classes, committee meetings, and so on. This building should be substantial, but it may be very simple, and as plain as may be wished on the outside. The chapel itself can always be made bright and church-like with a few texts and a little bit of judicious colour and ornament, in distemper and hangings.

This is for a Town Mission.—For a country hamlet you would require something rather different. The building in this case will most likely only be wanted for Services and Sunday Schools—a good vestry to this might answer the purpose of Sunday School, guild, committee-room, and so on, as the population might not number more than 50 or 100 people. The services would not require to be so missionary in character probably. A nice little chapel of ease, still partly worked by laymen, might be the outcome of this.

We have mentioned Church Guilds in the course of our notes. Most parishes, we suppose, doing an earnest work, has its guild or church society, and there is no doubt that a great deal of the Church's work is being done by means of these societies, and the aim now must be to make them as universal as possible, and as efficient and missionary in work as can be.

One of the questions and difficulties of the present day is the inadequate supply of men for the priesthood. The employment of laity in doing all that is possible for them to do must much lessen this need, so much felt. May it not be that the taking a part in mission services and mission work will open





Rood Screen, Church of the Holy Trinity, Ingham, Norfolk.

the eyes of many men to see the need, and show them that they have gifts and a call for the work? The training of young men and women in choir, guild, burial, and other kinds of Church work, as well as in works of mercy, may be found very valuable to them professionally when they take orders, or become doctors, or architects, sisters of mercy or nurses, and more or less in other paths of life also.

A LAYMAN.

Rood Screen, Church of the Holy Trinity, Ingham, Norfolk.

BY JOHN P. SEDDON.

"IF any one says that he loves Pointed architecture and hates screens, I do not hesitate to denounce him as a liar," was a pithy remark by A. Pugin, preserved in Mr. B. Ferrey's "Recollections" of that enthusiastic pioneer of the art of mediæval architecture in modern times. And truly, artistically speaking, a church without a screen resembles the play of "Hamlet" with the principal figure omitted. The nave and the chancel are actually distinct portions of a building, and it is but reasonable that they should be made to appear as well as to be such. Without straining symbolism beyond its simplest and most common sense import, some dignified means for separating the clergy and choir from the people in a church is needed both practically and æsthetically.

The rood screen was the principal means of effecting this desirable separation by the builders and founders of our churches in the Middle Ages, and was first adopted in those of the monasteries, as being essential to the discipline of their order, and yet enabling the laity to share, in a measure, in services not primarily intended for them. The practice spread thence to the cathedrals and parish churches during the thirteenth century, but with the reasonable modification, that the screens in them were made more open, to enable "the faithful" to see and take part in the whole of the services

which were performed in their behalf, and in which they were to join.

Although the ancient screens that have been left are unfortunately few and far between, their destruction is not to be credited to the changes in ritual consequent upon the Reformation, since it was then wisely ordained that "the chancels were to remain as in time past," and though the roods themselves, that is, the figures planted upon the screens, were generally removed at that time, the utility and decency of preserving these structures themselves were appreciated. It is rather to the apathy and inartistic feeling of comparatively modern times that the disappearance of these charming adjuncts to our churches is due. They have one by one succumbed to the mistaken notion, prevalent yet, that a church should be as bare as a barn from end to end, and that all *mystery* should yield to the obtaining a clear "*vista*" throughout.

The rood screen, usually, but not invariably, of old was surmounted by the rood-loft, a narrow gallery, with access to it by stairs, whence the Gospel and Epistle were chanted or read at high services. No doubt the effect of this practice was highly impressive, and might be revived with advantage, if the fashion for large churches, which I have elsewhere advocated, should extend. The loft is also a convenient position for musicians, and I found one the other day still so utilized at Bettws, near Pontypool. Nevertheless, the loft is not now, more than it seems to have been anciently, an inseparable part of the rood screen.

The distinctive use of the screen formerly was that it served to hold the "*rode*," or figure of our Lord on the Cross, with the figures of St. Mary and St. John placed upon the topmost beam. This cross was the triumphal cross, and its position symbolical, as dividing the nave from the choir—the militant from the triumphant Church. This particular treatment is, however, one fairly open to modification, so long as the idea of triumph and glorification is maintained by comparative richness of decoration or imagery; and the crucifix need only be represented in symbol or some other of the more dignified emblems of our faith substituted.

Perhaps there is no district so rich as Norfolk is in preserved

rood screens (or *perks* [*pulpitum*], as they are constantly styled in the wills in that locality). They are generally of wood, and were invariably richly painted, sometimes with marvellous elaboration; and admirable monographs of those of Randworth, Barton Turf, and Fritton have been recently published by the Norfolk and Norwich Archæological Society. Fragments of even richer structures of the kind are to be found in many of the churches in that part, and in the church at Ingham, part, rising a little above the base, of a stone screen of unusual splendour and magnificence remains.

Little is known of the history of the church of the Holy Trinity, Ingham, Norfolk. One Oliver de Ingham was Lord of the Manor in 1183, and in the time of Edward III. a Sir Oliver de Ingham, whose tomb is in the chancel. On the marriage of his daughter with Sir Miles Stapylton, of Yorkshire, the manor passed to the Stapyltons, and Sir Miles and his lady founded a chantry and priory, some ruins of which are attached to the north side of the church; and their great-grandson, who died in 1466, built the lofty and elegant western tower. After the Dissolution, in 1556, the priory lands became attached to the See of Norwich. The chancel has recently been restored by the Ecclesiastical Commissioners, under their architect, Mr. Ewan Christian. The restoration of the rest of the fabric has been entrusted to myself by the Vicar, the Rev. Nathaniel Wilson, who has raised some subscriptions for the purpose, mainly among his own friends (the neighbourhood being extremely poor, and the church a large and costly one to deal with). The funds hitherto raised are far from sufficient for completing all that is essential, so that the carrying out the accompanying design for the screen must be necessarily postponed; but the Vicar hopes for assistance from the public to enable him to finish the work he has thus begun, and believes that this portion of it may interest lovers of ecclesiastical architecture and art generally, and solicits special contributions for the purpose.

In this case the ancient fragments upon which the design is founded are not of a nature to render it likely that, as sometimes happens, archæologists could plead for their retention precisely as left, for all that exist are the plain dwarf side walls

of the lower part of the screen, which need little repair, and which it is not proposed to alter, and a portion of the moulded jamb of the central archway, rising about a foot above those side walls, and the outlines of the mullions of the lower side window-like openings, which exist upon the sills. Still, fragmentary as these remains are, they suffice to indicate that there must have been a sumptuous superstructure. They cannot be left as ruins, standing in the middle of a recently restored church, and silently indicating that the work which our forefathers carried out is beyond the zeal of the present day to attempt. As this is one that can be done by degrees, the Vicar is resolved to commence it, and the pulpit seen in the engraving is being executed as a part of the requisite furniture of the church, and in connexion with the screen. The lectern is being made and carved, as a gift, by the contractors for the restoration, Messrs. Cornish and Geymer, of North Walsham; and but a moderate sum, which it is hoped will not long be withheld, will suffice to complete the screen, at least to the level of the string course above the main arcade, where it might be temporarily left in a condition both useful and ornamental, which cannot be said of it as it stands, with the stumps of its mullions sticking up as they do.

St. Leonard's Church, Bledington, Gloucestershire.

THIS Church may truly be said to rival, if not surpass, in interest any village church around. It is not only striking in feature and detail, but retains many rare relics of mediæval art. It furnishes specimens of each successive age of architecture. Hence each corresponding generation did its best to make the Palace of the Great King glorious. For the last three centuries, however, this remarkable fabric has been left, more or less, to desolation and decay, until at length its condition is not only doleful but dangerous. Something, for safety's sake, must now be done, and gladdening is the intelligence that the first step has been taken by the present worthy Vicar. When his intention is generally known, all it

is to be hoped, rich and poor, far and near, will vie with those of yore in so grand a work. It is satisfactory to learn that the church is in the hands of an enthusiastic and conservative architect.

The church consists of chancel, nave, south aisle, porch, and western tower; on the south side of the chancel is a feature, that may have been only a hagioscope between chancel and south aisle, or a small chantry chapel, or both combined.

The chancel measures 23 ft. 4 in. by 15 ft.; its walls are of thirteenth century date. In the east wall is an Early English triplet, the centre light being the largest; each light has a trefoil head, and the lights are divided by a bold mullion, rebated and chamfered to an arris inside and out, the thickness of the heads of the window on the inside, being less than that of the mullion, the extra thickness of the mullion runs halfway up from the springing to the containing arch, and then stops short. On the exterior the lights form a triplet with a dripstone to each light, but on the interior the triplet is contained under one arch with a label, the mouldings of which finish on a conical stop, carried on a moulded cap, enriched with the nail-head ornament; the shaft to the cap is a bold roll on the edge of the jamb. There are two windows in the north and south walls of the chancel. In the north wall the westernmost is a small deeply splayed simple lancet-headed window without any labels. The window east of this over the sacrarium is a transitional Perpendicular window of two trefoil-headed lights, with quatre-foil in the head and a simple scoinson arch inside; in this window are some quarries of grisaille glass, some portions of canopies inverted and some charming fragments of borders. In the south wall of the chancel, opposite to the last window, is a plain rough oblong opening, with wooden lintel, with no features to determine its date; at the bottom of each splay is a rough recess, and to the height of these recesses is a wooden screen with door; the styles and rails of the screen are of old oak, but what purpose this may have served does not appear. The window west of this is a square-headed Late Decorated window of two lights, cinquefoiled, the lower cusps being below the springing level of the window and label; the window is finished inside with a wooden

lintel supported at its widest part by two stone corbels. Between these two windows is a fine single piscina with trefoiled head with roll and fillet mouldings, and a bold, almost coarse, label of scroll mouldings, the stone forming the bowl is moulded and encircled with the dog-tooth ornament. The east gable is surmounted by a graceful Early English cross with a circle.

In the south-west angle of the chancel is a remarkably picturesque and fine feature—forming a passage and hagioscope between the aisle and chancel—it is formed by a recess 5 ft. 3 in. by 6 ft. 3 in. on the south side of the chancel, the north-eastern corner of which is splayed off to facilitate the view of the altar from the aisle; between this recess and the aisle is an open arch. Springing from the angle formed by the splay on the east wall of the recess, and from almost the centre of the arch into the aisle, is a fine and light double-cusped four-centred arch supported on angels, the main cusps terminating in good foliage carving, and the spandrels filled in with tracery. This traceried arch divides the flat stone ceiling into two parts, the innermost of which is enriched with six arched and cusped panels placed head to head. In the south wall is a fine square headed Perpendicular window with richly moulded jambs and mullions (like all the other Perpendicular windows in the church), as may be seen in the engraving which we give. The six compartments of the tracery heads of this window each contain a figure of a saint,—viz. 1. St. Bartholomew; 2. St. Matthew, with a money-box formed of an oblong cylinder with a hole in the end, and suspended by a cord; 3. St. James; 4. blank; 5. St. Matthias; 6. blank. The lower lights contain remains of the Coronation of the Virgin, and various portions of canopy work. The whole forms a most charming and picturesque feature, as seen from the north-east end of the chancel.

The nave originally measured about 47 ft. 10 in. by 17 ft. 4 in.; but this was shortened in the fifteenth century by building the tower within it (of which we will speak again), and it now measures 35 ft. 3 in. by 17 ft. 4 in. The east wall of the nave is probably the oldest portion of the church, as it is mainly Norman; the plain square jambs of the Norman arch and the abacus

St. Leonard's Church, Bledington, Gloucestershire.

remain, but the arch is a simple one of two plain chamfered orders of probably thirteenth century date; to the north of this arch, and in the same wall, are traces of a shallow niche, which seems to have been flanked by buttressed pinnacles and arched with a cusped and crocketted head. Crowning this east wall of the nave outside is a very rare and valuable relic—a Norman sanctus bellcote. The good benefactors of former days seem to have had some special regard for this member of the sacred fabric. The Later Perpendicular parapet and cornice stop suddenly and reverently short as they approach it—perhaps there was some tradition connected with it, or with the bell that had swung there for generations, calling all within its vibrations to adoration at the mention of the Thrice Holy Name.

The north wall is very striking even now. It was grandeur itself once. The windows, four below, and four above serving the purpose of clerestory windows, are square-headed of three lights, and with the boldly-moulded jambs and heads common to this type of Perpendicular window. The lights of the lower windows are ogee-headed, with cinquefoil cusps, the tracery being subdivided into six small lights trefoil-cusped top and bottom. The large hollow of the jambs on the inside of the windows is occupied by pedestals and double-cusped projecting canopies with crocketted finials, which, when tenanted by their several saints, must have contributed to make these windows grand indeed. The third window from the east, in the lower tier, is raised above the rest by the arch of the processional door; this door is now blocked up for warmth, the door itself being preserved in the tower. The jambs of the upper windows are less boldly moulded, and the windows are simpler, each consisting of three cinquefoil cusped lights. The labels of the windows and of the processional door are particularly bold and sharp, terminating in the heads of the ladies and their lords, the donors. The window of the processional door conjoins its labels with those of its neighbours on either side.

But the glass of the windows is the gem of the church. Some years ago the windows were fuller than they are now. In the four upper windows were these inscriptions:[1]—

In No. 1. "Orate p. aiã Thome Eyre et p. aiãbus Thome

[1] Copied from a MS. in the Bodleian Library. Wood c. 10 a. 1676.

Andrews senioris et Agnetis ux. sue MCCCC.LXX.;" this is under their proportions (kneeling effigies). "Orate p. bono statu Henrici Byschop et Margareta uxoris sue;" this is under their proportions.

No. 2. "Orate p. bono statu Thome Smyth et Agnetis ux. sue;" this is under their proportions in the first light. "Et Domini —— Malyn Vicarii de Bladdington;" this is under his proportion in the second light.

No. 3. "Orate p. aiãbus Thome . . . et Agnet ux. sue;" this under their proportion.

No. 4. "Orate p. aiãbus Willi Water et Agnet ux. sue;" this under their proportions.

In the four lower windows:—

1. In the upper next the pulpit: "Orate p. Nicholas Hobbes et Agnet ux. sue quorum aiãbus." This is under their proportions.

2. "Orate p. Nicholas Hobbes et Ag." This is under the proportion of a man between two wives.

3. Nothing.

4. Nothing but Scripture History.

This does not answer to the contents of these windows now, for we have no mention of the subjects over the kneeling effigies in the upper windows, and which seem to have formed a portion of the memorial of these people, for the background is common to both. Over the effigies, in the first light of the second window from the west, is a figure of St. Mary Magdalen, and in the middle light the upper portion remains of the figure of the risen Saviour. In another light is a figure of St. George and the Dragon over two of the kneeling effigies. In one of the lights of the window over the processional door are the remains of a female figure in blue, under which a sleeveless robe (sur-coat) trimmed with ermine; she holds a sceptre in one hand and a rosary in the left. In the next window, east, are the upper parts of some buildings, showing the finials and lead-covered roofs; in the next light is a St. Christopher, the lower part of this figure, patched with fragments, are two ribands with names of two of the seven sacraments. In the westernmost window are some exquisite bits, which seem to have formed part of a religious procession, probably a church

consecration—one boy is carrying a chrism box. In the tracery lights of the lower windows are full-faced lions of Judah in one instance, the four evangelists and the monograms I.H.C. and M. in another; and in the tracery light of another window is a slip of a tree, with a scroll bearing the words, "In Gadis hal." Other remains in the tracery lights are—a chalice and host, stamped with the sacred monogram and radiant, with long, spiked, and undulating rays alternately; an eagle with wings expanded over her nestlings, and the nest cleverly set in leading to represent the boughs of a tree; an eagle displayed. The fragments generally in the various windows of the church are very fine, bold, and spirited in character, and it is much to be regretted that so much has disappeared in even quite recent times.

The arcade on the south side of the nave consists of four very bold Early English arches of two chamfered orders, on fine bold octagonal caps resting on circular pillars and large square bases. The caps are not true octagons, being much smaller on the four cardinal sides, consequently the mouldings overhang much on these sides, and give great boldness and character to the arcade; the mouldings of the caps differ in each case. Over this arcade is a clerestory of four windows corresponding to those of the upper tier on the north side.

The south aisle measures 51 ft. 3 in by 7 ft. 6 in. The east window is a Perpendicular four-centred three-light window, the tracery of the main lights having been cut out and a straight transom bar introduced. The west window is similar in design, and has also had the heads of the main lights mutilated, but is without the transom. The label on the outside of the east window is tastefully and skilfully continued through the angle and over the square-headed window in the hagioscope. In this window, originally, was the subject of the Crucifixion. The leading of the head of the Saviour remains—the exquisitely painted head disappeared at the time of the visit of some gentleman (?) to the church—the head of the Virgin remains, and there are the figures of St. Andrew and St. John, which, from the character of the painting in the back grounds, seem to belong to the two vacant places in the upper part of the hagioscope window. In the wide hollow moulding of this window are two moulded

brackets, one resting on the bust of a bishop; and in the upper part are two fine projecting canopies, as in the north windows. Underneath was originally an altar, and to the right is a quaint piscina, the recess being square and the bowl projecting in the form of a long inverted cone. Next to this is a window similar to those in the north wall, but without the pedestals and canopies; then a Decorated window of two lights, like that in the south side of the chancel, but without a label: next is the south doorway of the church—a richly moulded, rather acutely pointed, four-centred Perpendicular doorway, with its old door, on which is a strap of iron stamped with Lombardic A's [2] in sunk squares. The porch protecting this doorway is Early English. The two little side windows remain, and also the archway turned into a doorway. West of the doorway is another large square window like that east of the doorway. In the tracery of this is an eagle with a scroll in its mouth bearing I's and a stop alternately. The tower is of three stages, simple, but lofty and imposing. It is built within the nave, on arches on the north, east, and south sides, the arch on the north side being blocked by the old north wall of the nave; the north-west corner of the latter is built with double quoins, on one of which we find what is in all probability one of the old consecration crosses; the east arch is fine and lofty, and open to the church (or, rather, it will be when the gallery is removed); the south arch opens (through the western arch of the nave arcade) into the south aisle: these arches are without caps, &c., the mouldings of the jambs being carried all round: the west wall of the tower rests on the old west gable wall of the nave. In this wall is a fine Decorated window of three lights, with a net-tracery head. The way up to the tower is first by a ladder to a doorway just below the aisle roof inside, the jambs of which are apparently of the same date as the net-tracery window, and thence by a square projecting staircase, which may be seen in our woodcut. The bells are five in number; on one is the inscription, "We are the bells of Bledington, and Charles is our King, 1639." The font stands just westward of the last pillar of the nave; it is a plain Norman font, in shape like a huge flower-pot.

[2] Are these A's for the Andrews in the windows?

The chancel roof is poor and mean. The nave roof is a fine flat-pitched roof with principals, intermedials, purlins, ridge, rafters, and plates, all more or less moulded; the principals are framed with wall-pieces moulded with shafts and bases, and curved spandrels carved with sunk tracery, these wall-pieces stand on simple moulded corbels; the corbels of the intermediates are formed of shields; the rafters and principals are rebated on the back to receive the boarding. There are remains of the coloured decoration of the rafters and principals. Some points in the roof would seem to indicate that it has been formed partly out of an older roof.

A good portion of the old late Perpendicular pewing remains; the bench ends are enriched with sunk tracery work, and in most cases the moulded top-rail projects considerably beyond the width of the bench ends; we believe this is rather unusual.

There is a good specimen of an hour-glass stand beside the pulpit. In the parish chest is the cover of one of the old chained books; also an old copy of Fox's Book of Martyrs, and a Printed Circular Letter of the date 1668, requiring a Collection for the London Churches, after the Great Fire of 1666.

We hope we have given our readers some idea of the great interest of this church. The engraving we give shows the building as it is, and as it will be, for the restoration is to be as conservative as possible, and the outside, at least, will show but slight alteration.

It only remains for us to say that the Vicar, the Rev. J. A. Hartshorne, will be glad to receive subscriptions in aid of the restoration of this national monument. It is very dilapidated in many ways, and much needs immediate attention. The parish is a poor one, and must depend almost entirely on the liberality of the public and the Church Building Societies for the necessary means to restore this fine monument of the piety of our forefathers.

St. Mary's Abbey, Nuneaton.

THE rebuilding of this old Abbey Church has been commenced a few weeks ago. Of the original building there is not much remaining. Some beautiful ruined piers to the crossing are the chief existing remains of the old work. This portion of the building appears to have been built in Henry III.'s reign, when, according to Dugdale, the Abbey Church was rebuilt. It could not have been wholly rebuilt at that time, because there are indications here and there of much older bits of work, some of which evidently date from King Stephen's time. The house was originally founded by an Earl of Leicester in King Stephen's reign for Benedictine nuns of the order of Fontevrault. The church was cruciform on plan and *without* aisles. Its extreme length from east to west appear to have been about 220 feet including walls. It was therefore one of the largest of the aisleless churches in England, and judging from the detail of the ruined piers it must have been one of the finest of its class. The whole of the nave, choir, and transepts have disappeared with the exception of bits of rubble walling here and there. These are very useful in indicating the outlines of the building.

As portions of the church were apparently in progress at three different periods, viz. during the reigns of Stephen, Henry II., and Henry III., it is proposed to keep up the historic interest of the old building by re-erecting the transepts in the style in vogue in King Stephen's time, the nave in the style in vogue in Henry II.'s time, and the choir and central tower, &c., in the fully developed style which was practised in England in the time of Henry III.

The Building Committee have commenced with a portion of the nave, the foundation-stone of which was laid by Lord Leigh, the Lord Lieutenant of the county, in last April. In excavating for the new foundations the original basement of the nave walling has come to light. This basement will of course be retained and form the foundation of the new work, and the nave will be carried out the exact width of the old nave, and

melrose abbey
plan of part of cross aisle
font

with walls the exact thickness (4 ft. 10½ in. and 4 ft. 9 in.) of the old ones.

The excavations of the site of the choir and transepts have not yet been carried out; when they are, there will doubtless be many other interesting features brought to light. Already two have been discovered, viz.—the foundations of a very fine porch to the west wall of the north transept (which probably gave *the people* admission into the transept in olden time), and a small recess in the thickness of the wall at the N.W. angle of the choir. The dimensions of this recess or cell (which is built with good ashlar walling) are on the north side 2 ft. 8¾ in., on the south 2 ft. 10½ in., on the east 4 ft. 4 in., and on the west 4 ft. 2¼ in. It was arched over apparently about 9 ft. above the floor, and provided with a small doorway 1 ft. 4½ in. wide on its eastern side opening out into the choir. There will, no doubt, be much speculation about its use. There are some things which would rather indicate that it may originally have been used as a place of confinement for a refractory nun. I have been in favour of this theory from the time this curious wall-recess was discovered. The Rev. Mackenzie Walcott, the greatest living authority upon English mediæval conventual art, is of a different opinion. He imagines it to have been used as a "store-room or repository," or else a "treasury." It is at all events an interesting, and in this position an unique feature in ancient conventual art.

The ruins of the piers of the central crossing show clearly that the work was designed in accordance with the ancient science of numbers, so much disregarded now-a-days. It is very curious to trace out this wonderful science of the saints in ecclesiastical art from the time of Constantine until it reached its final and most perfect development in the grand old Cistercian and Benedictine buildings of the ancient Church of England. Ecclesiastical art when studied by the principles of the science of numbers is also a curious index of the degree in which Catholic dogma influenced the lives and actions of Churchmen in different times and different countries. The symbolism of numbers is a most wonderful old science, and it has exercised a greater influence upon ancient ecclesiastical art than all other circumstances combined, including race and

climate and geological formation of the earth's crust; all of which in their way have also influenced very materially the art of Church Building in the different ages of Christianity. But nothing equals the influence which Catholic dogma has exercised upon ancient ecclesiastical art by means of the science of the symbolism of numbers. Step by step the old Churchmen worked out this mystic science in their buildings. Rome itself after the age of Constantine does not appear to have materially aided in developing this important science of religion. Hence it is that Rome itself was so far behind the rest of Western Christendom in matters of ecclesiastical art, and always adhered to Classic art in preference to Gothic, even in mediæval times. And hence it is that the catholicity of the design of Sta. Sophia at Constantinople was unequalled by any coeval basilica of Rome or Italy. A comparison of the basilicas erected at Rome in the age of Constantine with those built after the time of St. Gregory the Great, shows clearly that the science of numbers influenced the design of the former, but did not materially influence the latter. But elsewhere along another channel of ecclesiastical art we can perceive that this science was exercising its influence more and more; at first upon plan and general features of the building, and then upon details also. So that in course of time every feature in the building, as well as every moulding and the like, was designed only for the glory of God *to dogmatize some one or other of the five great fundamental doctrines of the Faith.* The ecclesiastical art of the Western Church was, however, never fully perfected, and the science of numbers never fully developed until the Cistercian order arose. To the Cistercian order, and in some measure also to the Benedictine, we are indebted for the most pure and perfect phase of Christian art Christendom has ever known. It was the devotion of the Cistercians to the Catholic Faith, and their knowledge and appreciation of the science of numbers, which tended to make their art of construction so perfect. If we may judge from the mouldings and other detail of the old Cistercian work which has been preserved to this age, no doctrine of the faith was so revered by those old Churchmen, or so frequently symbolized in their work, as the doctrine of Sacrifice. How can we wonder then that in this age, when this old doctrine is so repudiated

and watered down by men in the Church of England, that modern ecclesiastical art is not so pure and good as that of the ancient Church of England? Modern Gothic art will indeed *never* bear a comparison to ancient Gothic art until we are better Churchmen, and learn to love more devotedly the old doctrine of the ancient Church of England.

CLAPTON ROLFE, *Architect.*

A Sketch of the History of Sacred Music from the Earliest Age.

(*Continued from page* 141.)

THERE was one feature of Hebrew music the influence of which may be traced everywhere throughout the Catholic Church, namely, its responsive character. It is certain that the practice of chanting or saying the Psalms alternately was derived from the East, and of course the versicles and responses which occur in the various services came from the same source. This tradition has embodied itself in the arrangements of our churches, the fittings of chancels being adapted to alternate singing.

That the Hebrew music was usually responsive is proved by the fact that the verb *ɔānah*, the general meaning of which is *to answer*, is in many places used in the sense of *singing*, for instance:—Exod. xxxii. 18, "It is not the voice of them that shout for mastery, neither is it the voice of them that cry for being overcome; but the noise of them that sing do I hear." The words "shout," "cry," "sing," are all the same verb in the Hebrew, except that in the last case the conjugation is different. In each case there is the idea of *answering;* for battle cries would be repeated by various parties. Num. xxi. 17, "Spring up, O well; *sing* ye unto it." 1 Sam. xviii. 7; xxi. 11; xxix. 5. The same verb is translated *answer* in the first place, and *sing* in the others. Ezra iii. 11, "And they *sang together by course,* in praising and giving thanks unto the LORD." Psalm cxlvii. 7, "*Sing* unto the LORD

with thanksgiving." Isa. xxvii. 2, "In that day *sing* ye unto her." Hosea ii. 15, "And she shall *sing* there, as in the days of her youth."

There are several varieties of responsive singing, examples of all of which may be found in the services of the Church.

1. One person may lead, and be answered by others singing in chorus, the words of the chorus being either the same as those of the principal singer, or different. Instances of both these varieties occur in our Litany.

2. Two semichoruses may answer one another. In this case the words are generally different. This is the method used in chanting the Psalms in churches which possess choirs, the practice in other churches of the minister and people reading the Psalms alternately being derived from it.

The earliest instance of singing, of which we have any details, is that recorded in the fifteenth chapter of Exodus, when "Moses and the children of Israel" sang their hymn of triumph after the passage of the Red Sea. It is probable that each line, according to the Hebrew versification, was sung first by Moses, and some, if not all of them, repeated by the other singers. Handel's chorus, "The LORD shall reign for ever and ever," is composed somewhat in this way, the subject being given out in unison by the tenors and altos, and repeated by the full chorus.

I come now to another division of the subject—the names of chants which we find in the titles of the Psalms. The earliest efforts in the way of vocal music must have been extemporaneous; but the art could hardly have been cultivated for many years without several melodies being invented which were worth remembering, and therefore required names by which they might be distinguished. These names would naturally be taken from the words to which the melodies were composed.

In the titles of Psalms lvii., lviii., lix., and lxxv., we find the words "*Al-taschith*," the meaning of which is "destroy not." This is generally considered to have been the name of a chant. Very probably it refers to a melody composed for an antiphon taken from Deut. ix. 26, "O Lord GOD, destroy not thy people and thine inheritance, which thou hast redeemed

through thy greatness, which thou hast brought forth out of Egypt with a mighty hand."

In the title of Psalm xxii. we have the words, "upon *Aijeleth Shahar*." The last word should be corrected to *hasshâhhar*.[1] These Hebrew words signify "Hind of the dawn," and no doubt refer to the melody to which the Psalm was to be sung. Some commentators have seen in this a typical reference to the subject of the Psalm; but this question it would be beside my present scope to discuss.

In the title of Psalm lvi. we have "upon *Jonath elem rechokim*," "the silent dove of far-off regions," according to Dr. Kaye's translation. It is obvious to compare this with verses 6 and 7 of the preceding Psalm.

One other instance remains to be noticed. In the titles of Psalms xlv. and lxix. we find the direction "upon *Shoshannim*." With this we must compare *Shushan eduth* in the title of Psalm lx., and *Shoshannim eduth* in that of Psalm lxxx. *Shushan* means "a lily," and *Shoshannim* is the plural; *eduth* signifies "testimony." Gesenius takes *shushan* for the name of a wind instrument, which he supposes to have had a mouth shaped like a lily. But this supposition seems quite unsupported, so that it is more likely that the words refer to the melody to which these Psalms were set.

S. S. GREATHEED.

(*To be continued.*)

Retable at Coblentz.

IN further illustration of our Article on "Church Furniture and Decoration," we give here a woodcut of the Retable at Coblentz, taken from M. Viollet-le-Duc's "Dictionnaire du Mobilier Français," and which we described in our last Number.[2] M. Viollet speaks

[1] In representing Hebrew words by English letters I have generally followed the spelling used by our translators of 1611, for the convenience of the majority of readers. But in this case the translators have left out the Hebrew article, an omission which no scholar of the present day would tolerate.

[2] *Church Builder*, No. LIX.

of it as "d'une grande pureté de style." He further says, "the Saviour is surrounded by tongues of fire. Below Him are ranged, seated, the twelve Apostles. Rays parting from Christ spread behind them on the field of the retable. The head of each Apostle bears a magnificent nimbus of enamel, and a flame descends upon each nimbus. These personages are very animated; many hold books, one carries a scroll, some show Christ by an expressive gesture, others seem to listen to the voice from on high." The figures are executed with great spirit and perfection. They are all bossed out in thin copper and gilt. The enamels of the nimbi are of Rhenish workmanship and of great delicacy. The columns and capitals, which separate the Apostles two and two, are a modern restoration.

St. Alban's Abbey.

THE members of the Architectural Societies of the Archdeaconries of Northampton and Oakham visited St. Alban's in July, and also extended their excursions to Hatfield House, the seat of the Marquis of Salisbury. In the evening a general meeting of the St. Alban's Architectural and Archæological Society was held in the Town Hall. Papers were read by the Rev. O. W. Davys on the Choir of St. Alban's Abbey; and by Mr. James Neale, F.S.A., on the Abbey generally. Sir Gilbert Scott was present, and in the course of the evening gave a brief history of the Abbey, and described the works that were in progress. He said that the funds were now quite exhausted, nor was there any immediate prospect of an increase in them. It would be a shame and disgrace to the country should such a magnificent structure be allowed to fall into ruins. On the 22nd the Abbey was visited, and the various parts were described by Sir Gilbert Scott and Dr. R. Lloyd. The Restoration of this magnificent building is a work of national interest, and it is much to be hoped that the work may be steadily carried through to completion, though this must depend on the energy and public spirit of the nation. Especial interest is centred in the building now it is to be

Retable at Coblentz.

raised to the dignity of a Cathedral. We give the papers by the Rev. O. W. Davys and Mr. Neale, as they will no doubt enlist the interest of our readers generally, in the great work now being carried out.

Notes on St. Alban's Abbey.[1]

The ancient city of Verulam once stood just to the south-west of the present town in which we are assembled, and it was from within this city that Alban, Britain's proto-martyr, was led forth to be executed, as Bede mentions, on a "little hill covered with wood," about A.D. 303. Upon the site of this little hill now stands the town of St. Alban's, and the precise spot of the martyrdom is said to be in the north transept of the Abbey Church. From Dugdale it seems that the early Christians built a church upon the spot of the martyrdom; but there is nothing of importance recorded until Offa II., king of the Mercians, who, repentant of his many sins, and as an atonement for a murder, was guided by a Christian mind to found a monastery in honour of St. Alban, A.D. 795. The monastery was placed under the rule of St. Benedict, and contained 100 monks, who vowed to live exclusively for the service of God, also to give shelter to travellers and all who should seek relief. Offa himself is recorded to have placed round St. Alban's skull a circle of gold, with an inscription signifying his name and title; he also caused the chapel to be enriched with gold, silver, and other ornaments, until a structure of greater magnificence could be executed. This was in the year 791. It seems most probable that Offa really built his monastery contiguous to this early church, for we find within a few years that Ealdred, the eighth abbot, commenced to collect materials for the rebuilding of the church. A famine prevailing throughout the country, Leofric, tenth abbot, sold these materials, also the plate belonging to the church, in order to buy food for the poor. The rebuilding was delayed until William the Conqueror, in 1077, appointed Paul of Caen to the abbacy. Paul was a relative of Lanfranc, archbishop of Canterbury. Lanfranc was previously abbot of St. Stephen's, of Caen, and

[1] By Mr. James Neale, F.S.A. Read at St. Alban's, before the Architectural Societies of the Archdeaconries of Northampton and Oakham.

rebuilt Canterbury almost upon the model of St. Stephen's; but, according to Sir Gilbert Scott, Paul, who was simply a monk at St. Stephen's, but more ambitious, built St. Alban's on a scale vastly exceeding the new metropolitan cathedral,—not unlike that church in general plan, but exceeding it in size in every direction; for whilst at Canterbury the nave was but nine bays in length, he made St. Alban's thirteen. The choir at Canterbury had but two bays besides the apse, St. Alban's had five, and while either transept at Canterbury had two bays and a single apsidal chapel, those at St. Alban's had each three bays and two chapels; the entire length of Canterbury was about 290 ft., and St. Alban's 460 ft. It is obvious the materials had much influence in the design and plainness of the church, for Paul collected and used the old tiles from the ruined Verulam and the existing eastern bays of nave, tower, and transepts are the remains of Paul's church. The church was consecrated in 1115, when King Henry I., his Queen, and nobles were present. Having just briefly glanced at the early history, we will turn to our more immediate subject, and commence with the plan of the church as at its consecration in 1115, and gradually trace out the various alterations until we leave the building as we see it at the present time. I presume in 1115 it consisted of nave, transepts, choir, and sanctuary, with apsidal termination; two western towers, also one huge tower at crossing of transepts. The apse terminated where the present ante-chapel now is, and beyond this we have no proof that any other chapels existed. The whole of the church was built with tiles, averaging 16 in. by 12 in. by $1\frac{1}{2}$ in., bedded in mortar, having the joints almost as thick as the tiles themselves. The mortar, I think, was composed of rough burned ballast and lime; and I will ask you to notice to-morrow the marvellous hardness of this mortar, even after the lapse of 800 years. We cannot say as to whether we have in this church any remains of Offa's building, but there are some columns in the transepts which, it is evident, are of an earlier date than the Norman Church, and, as I will point out at the abbey, they have served at one time a different purpose. About the year 1151 Robert de Gorham repaired and beautified the Early shrine. He also rebuilt the chapter-house

and part of the cloister. The chapter-house is entirely destroyed; but, fortunately, we have a portion of the cloister on the south side of the south transept, and it is just this small remnant that connects the link between the Norman work of Abbot Paul and the alterations of De Cella. The transition from Norman to Early English. The cloister, which is now commonly called "The Slype," separated the church from the chapter-house, and led from the main cloister to the monks' burying-ground. Matthew Paris gives a lengthy history of the supposed finding of the body of St. Amphibalus, whose relics were transferred to St. Alban's in 1186. With a lapse of over 100 years from the accession of Paul to that of John de Cella architecture had made a rapid stride, and in the new style De Cella conceived the idea of rebuilding his church. He pulled down the west front of the Norman building; however De Cella, although a man devoted so truly to his art, was not enabled, owing to bad management and want of funds, to complete more than a small portion of his design. It was his intention to lower the floor-line of the porches and commence the ascent eastwards by a range of steps to the nave. This was evidently done to give more prominence and dignity to the high altar. The original floor-line is now exposed in the north and south porches. We see, again, he commenced at the northern side: this would be owing to the monastic buildings being on the south, and it is my opinion that De Cella did nearly if not entirely complete the north porch. The abbot left the work in despair, and shortly afterwards died. Trumpington, his successor (1214-35), continued and finished the west front, and it is to-morrow we shall trace at the building how this, the business man, cut down the soul-conceived (or as he may have thought extravagant) work of De Cella. Thus in finishing the south porch he omitted the "dog tooth" and other enrichments we find in the north porch; a pier prepared with bases for eight clustered marble shafts he reduced at the caps to four; he also continued the work upon the floor level. Trumpington made extensive alterations besides the west front, including four bays on the north and five on the south side of the nave, also many other details which I shall be better able to explain at the

abbey. Even in Trumpington's work we can follow much how that his ideas or first intentions were gradually abandoned and reduced in richness in execution. Commencing, as he naturally would on the north side, even though in the first instance he impoverished the work of De Cella, yet Trumpington intended to vault the nave. We still see the marble groining shafts to the four bays on the north side, the beautifully carved capitals designed to carry three other shafts clustered round the moulded nosing of the alternate triforium piers; also the clearstory itself shows evidence of this intention, but before the work had proceeded beyond a few bays he was obliged to reduce the number of shafts, and eventually abandoned the idea of vaulting the roof, and was compelled to leave the flat Norman ceiling. The two clearstory arches at the east end on the north side have the dog-tooth ornament. The mouldings to the two eastern bays on the south side vary from the rest, and I think there is little doubt these two bays were erected some few years later than those on the north, and together with the two next bays; after the idea of groining had been abandoned, we cannot suppose that Trumpington rebuilt the eastern part of the church, though it is evident he made many alterations here, and very probably did panel the Norman work with arches and intermediate arches, and we shall see a fragment of this design in the south aisle of the sanctuary. I said that we cannot suppose Trumpington entirely rebuilt this portion, for within a few years, during the rule of John de Hertford (1257), it was found necessary, owing to a gaping crack, to pull down the eastern part. We are indebted for the previous history to the writings of Matthew Paris, but he died about 1259, and the other chroniclers, though industrious enough in reporting all that concerned its worldly goods and disputes, were singularly remiss in recording what was done as relates to the structure of their church—so although the whole of the eastern chapels were erected we have hardly any record of such work being in progress. Most likely the sanctuary was commenced by John de Hertford, but is more particularly the work of Roger de Norton (1260-91). It will be noticed that the sanctuary at St. Alban's is not open to the aisles, as is generally the case, but is really panelled in arcading. In fact, it seems in making these

alterations the architect did not take down the Norman walls for fear of the great tower, but left the walls standing, and ingeniously arcaded them to agree with the other work of his date, and thus the walls really form a buttress to the tower. It was originally intended to vault the sanctuary in stone, but wood being substituted, the flying buttresses were not required and the preparations left, as at present seen, on the north and south sides. I am inclined to think the eastern chapels were commenced at the same time as the sanctuary, and continued by John de Berkhamsted (1291—1302), who completed the nave of the ante-chapel as high as the springing of the groining, and the whole of the Lady Chapel to the level of the strings just under the window-sills. This seems to be clear, for similar arcading to the ante-chapel also continues through the Lady Chapel. It is somewhat peculiar that on the south side the arcading has rich cinquefoiled heads, while that on the north is trefoiled; and each design terminates on either side of the altar of the Virgin. The work now seems to have been in abeyance for some years, but was resumed upon the accession of Hugh de Eversden (1308-26), though in the altered style. Hugh did not finish the groining of his predecessor, but cut away his springers, and substituted a flat, panelled ceiling. He also omitted the central piers, and thus entirely altered the intentions of Norton and Berkhamsted. But he seems to have devoted his genius to his own individual work in the Lady Chapel. Sir Gilbert Scott says this group of chapels, now completed, offers as exquisite examples as it is possible to find of the two great phases of English Middle-Pointed architecture. I would especially draw your attention to that beautiful window at the east end of the south aisle of the ante-chapel. During the time of Eversden (1323) some pillars of the Norman work on the south of the nave fell. Eversden commenced the rebuilding, and it is to him we are indebted for the five bays of even more exquisite design than his Lady Chapel. It is worth notice, and I think clearly proves these to have been the work of the same abbot; for, in the small niches to the jambs of the Lady Chapel windows, I find exactly the same mouldings to the bases and caps as in the work just mentioned in the nave, although these bases to the niches are only 1 in. high, and those

in the nave about 17 in. Again, the carving is precisely the same design; the way the hair is worn, also the moustache and beard, is contemporary with that of the heads in the nave. I find the carving in the nave much bolder, and worked with a firmer and more decided hand than that in the Lady Chapel; this, with many other points of detail, would lead me to say that these five Decorated bays in the nave are rather later than the Lady Chapel, although, as I said previously, designed by the same abbot, and much of the work here is now almost as perfect as the day it left the artist's hands some 550 years ago. During the time of Berkhamsted the body of Eleanor, queen of Edward I., rested at St. Alban's on its way to Westminster, and shortly afterwards a commemorative cross was erected in the High-street, close by the site of the present clock-tower. This cross was destroyed in 1702. During a visit of Edward II. to the abbey, John de Maryne caused a new shrine to be constructed (1302-8), and it was during the restoration in 1872 that about 2000 fragments of this shrine were discovered, built into the eastern arches as common rubble masonry, and now wonderfully put together under the guidance of Sir Gilbert Scott. At the time of the fall of the Norman work, or south of the nave, much of the Norman cloister was destroyed. Eversden commenced its restoration, which, however, was not completed until the time of Mentmore, his second successor, 1335-49, and even alterations were made at a still later date at the time of the insertion of the beautiful south door of the choir—these we shall see, and be able to define more minutely at the building. John, king of France, who was taken captive by Edward the Black Prince, at the battle of Poictiers, 1356, was for some time a prisoner in this monastery. During the rule of De la Mere (1381) the insurrection which broke out in Richard II.'s reign, under Wat Tyler and Jack Straw, threatened destruction to the Abbey. Upon the insurrection being quelled, the king held a court at St. Alban's, and stayed eight days in the monastery. Thomas De la Mere died 1396, and his monumental brass is still preserved in the chantry generally known as Wheathamsted, on the south side of the sanctuary. It is considered the finest brass in England, and worked during the abbot's life by a Flemish artist. We will now rapidly pass the

screens and later work. The holy-rood-screen divided the nave from the choir, and is ten bays, or 214 ft. from the west end. It is of the latter half of the fourteenth century, and at one time continued right across the aisles, thus entirely separating the church of the laity, which was the nave, from that of the clergy. The watching-chamber in the Saint's Chapel was erected by Wheathamsted about 1430. The monks from this chamber continually watched the shrine both by night and by day. The reredos or screen at the back of the high altar is later than the rood-screen, being the work of Wallingford, 1476-84. Wallingford also removed the Norman windows, and inserted the huge Perpendicular ones in the end of the north and south transepts. These windows measure about 26 ft. wide by over 30 ft. high, and are divided into seven lights. There is also a similar window inserted at the west end of the nave ; this, like most of the work now done, was a great deterioration to the architecture of the structure. The rage for restoration was at this date felt throughout the country, and as you can now hardly enter one village church that has not some Perpendicular work,[1] so now again the excitement for restoration is so prevalent that in many years to come there will hardly remain one building but will show its mark of the nineteenth century. The whole of the high-pitched roofs were now removed, and a long range of windows inserted in the Norman triforium arcade, which had originally opened to a chamber in the roof, as at Peterborough, Westminster, &c. The aisle windows in the nave were inserted by Wheathamsted, who also decorated and filled a great part of the church with painted glass. There are some good specimens of this glass remaining in the window behind the organ. The lamb of St. John the Baptist, and eagle of St. John the Evangelist, were the cognizances used by Abbot John of Wheathamstede. On the war breaking out between the Houses of York and Lancaster, the first blow was struck at St. Alban's, 1455, in the battle fought, it is said in Key Field (south-east of the town), between Richard Duke of York and Henry VI. The king was made prisoner and led to the shrine, and thence to London.

[1] Was not the rage great, because needful, on account of the dilapidations, as is the case now ?—ED.

Many of the notoriety who fell in this battle were buried in the Lady Chapel. In the second battle, fought on Bernard's Heath (north of the town), the king and queen, being victorious, proceeded to the shrine of the martyr to return thanks. Caxton, upon bringing the art of printing into England, set up a press at St. Alban's, and issued from it the first historical work printed in this country; a copy of this work is still preserved in the British Museum. During the time Cardinal Wolsey held the abbacy printing was discontinued, Wolsey saying if the clergy did not in time suppress printing it would be fatal to the Church. This was 355 years since. Richard Boreman was the last and fortieth abbot. His appointment, in 1538, seems to have been made solely with the view to the surrender of the monastery to the Crown; and on the 5th of December, 1539, the whole of the vast pile was made over to Henry VIII. Dugdale says "the abbey and all the lands united together is worth at this day in rents of about 200,000 pounds, according to the improved rents of this day." The conventual seal is still in the British Museum. Cole, in one of his manuscripts, has preserved the following from a paper in the handwriting of Elias Ashmole:— "Mr. Shrimpton, of St. Alban's, died about sixty years since, aged 103. He lived when the abbey flourished, and remembers most things relating to the monastery, amongst others that in the great hall there was an ascent of fifteen steps to the abbot's table, to which the monks brought up the service of plate, and staying at every fifth step (which was a landing-place) they sang a short hymn. The abbot usually sat alone in the centre of the table, and when any noblemen or strangers of eminence came thither, they also sat at his table towards the end. After the monks had waited awhile on the abbot, they sat down at two other tables placed on the sides of the hall, and had their services brought up by the novices, who, when the monks had dined, sat down to their own dinner." The greater part of the site of the monastic buildings was granted by Henry VIII. to Sir Richard Lee; the conventual church, however was excepted, and subsequently sold by Edward VI. to the inhabitants of St. Alban's as a parish church, in lieu of the destroyed chapel of St. Andrew,

for the sum of 400*l*. The ante and Lady Chapels were divided from the church. The Lady Chapel until recently has been a public school, having the ante-chapel for its playground. I think now we have gone rapidly through the chief incidents as touching upon the foundation and architecture of this, one of the most interesting buildings in the kingdom, and a lasting memorial of England's conversion to Christianity, and we have seen, as the mind became enlarged, educated, and refined, so also did the architecture advance step by step from the rude rough plastered work of the Early Normans until it reached the glory and perfection of English art at the latter part of the fourteenth century, and illustrated in the abbey by the exquisite, delicate, and beautiful carving both in the nave and Lady Chapel. I think I may safely say that this church must from the architect claim pre-eminence over any other in the land, in that it represents every phase of architecture from the Saxon to Late Perpendicular, and is truly a mine of inexhaustible wealth both to the archæologist and the architect. We must approach the building with feelings different from that of any other cathedral in the land, and in meditating in and around its hallowed walls, o'er which some 200,000 suns have set—think of the part it has played in the religious and social history of this our happy England.

The Choir of St. Alban's Abbey.[2]

It is upon the choir, beside the great altar of which John of Wheathamstede rests, that I have to speak. That most noble choir, surmounted by the grandest of ancient lanterns, is now, I am thankful to say, at length in a state of safety, and it may be hoped that in the future it will become one of the finest cathedral choirs in the kingdom, while its restoration on its old lines will make it most interesting to antiquaries, as the only perfect reproduction of the Benedictine arrangements once so common in our large churches, which, through modern alterations elsewhere, can now be seen. While it seems little short of providential that the great church of St. Alban should have

[2] Read before the Architectural Society of the Archdeaconries of Northampton and Oakham, at St. Alban's, on the 19th of July, by the Rev. Owen W. Davys.

kept its roof on during all the troubles through which it has passed, it is truly wonderful that here only, as far as I know, is there continued perfect the ancient arrangement of the screens. I have actually heard persons advocate the destruction of the western screen of St. Alban's choir, and so the turning of this noble church into one great tunnel, but as this is work for a mining engineer, and not for church architects, we may dismiss this question entirely at the present moment, merely pausing to say that, by means of this screen the great church is divided into two noble and available churches, one for cathedral, and the other for parochial use in any future arrangement. It appears to have been general in Benedictine churches to bring the choir screen forward several bays into the constructive nave, and to use the great transept as the choir transept; this was a very grand arrangement, and may be seen at Westminster, Winchester, Norwich, and several other great churches of note at the present time, so far as the actual limits of the choir is concerned; though none possesses *in situ* the perfect westward termination of the choir indicated by the screen at St. Alban's. In many of the cathedrals, such as Salisbury, Lincoln, and I may add on a small scale at Rochester, the present, as well as the original, site of the western choir-screen is across the eastern arch of the central tower. In all these cases, however, the church is an original cathedral church, and we find a separate choir-transept provided distinct from the great transept of the church; but in Benedictine arrangement the great transept itself is included in the choir arrangements, to which, with its lantern, it proves a noble addition. There could never have been any serious doubt about the correctness of this arrangement at St. Alban's. Now, most happily, in the preparations for laying the new floor of the choir the exact original ground-plan of its fittings was discovered, and all question as to the lines of its future construction set at rest. I shall hope to show you to-morrow, in the choir itself, the exact position of the stone foundations for the stalls and tabernacle work, as they were discovered on the removal of the modern floor. These foundations exactly explain what has never been hitherto exactly understood. They show what is meant by the apparent double-screen arrangement shown to the west-

ward of the choir of Peterborough in Bridges's plan; they show why the western face of the present screen of Winchester was left as it was left, till, eighty years or so back, it was cased with modern stonework, which has now given place to modern woodwork, which, had the double screen remained, would not have been required; and, in fact, these discoveries give us on the spot the exact ground-plan of the west end of a Benedictine choir. The stall foundations of St. Alban's choir were found to begin at the easternmost piers of the great central tower, to cross the north and south arches of the lantern, and to be continued over the pier arcades towards the west to within one arch of the present rood-screen; at that point the foundations were returned, giving space, as it appeared, for a stall north and south for the abbot and prior of the establishment. There was thus provided the vestibule of which I spoke at Northampton in commenting upon Bridges's plan of the ancient Peterborough choir, a kind of ante-chapel, as we should say, comparing the vast chapel of a great monastery with a college chapel of present days, probably kept as a procession path, at all events forming a valuable and convenient approach both from the cloisters to the south, and for such of the officiating clergy as had to enter the choir from the nave-altar on the west side of the rood-screen. But convenient as was this ante-chapel, so to speak, and necessary for adaptation in any future arrangement, we must look for the noblest effect in the ancient, as it will undoubtedly be in the modern choir of St. Alban's, to its eastern end; there, unencumbered by woodwork, stood, and stands, a noble sacrarium. A screen, similar in character to, but surpassing in size, those of Winchester and the beautiful Hampshire Christ Church, a screen which, I need not say, I do not like the less because Abbot John seems its original architect, with a central space for a silver cross, long stolen, and elaborate ornaments now much defaced, formed such a reredos as never was before designed for the principal altar of this church. On its right and left are placed elaborate shrines, a miniature King Henry VII.'s Chapel, to the memory of Abbot Ramryge on the north, while on the south an appreciative successor marked his veneration for John of Wheathampstead with a richer shrine than John had designed for himself in the south aisle of the

presbytery, and while he laid his body to rest on the right hand of the altar, failed not to bestrew his tomb with the wheat-ears of his native valley, and to garnish it with the departed abbot's favourite legend, "Valles habundabunt." This great altar-screen then, and its flanking shrines, formed in the past, as they do in the present, the great eastern termination of St. Alban's choir, leaving a noble space now happily clear, and laid with original brasses, and other monuments of great antiquarian value and historical interest, among which will shortly repose, I trust, on its original site, the largest and most elaborate brass in England—the great and well-known brass of Abbot Delamere. A noble flight of steps, laid to the original levels, leads from the lantern up to the sacrarium ; and the grand vault of decorated wood above, with John de Hertford's and his successor's exquisite, though simple clear-story, completes a work once unrivalled. The roof of the sacrarium was always, with its beautiful decorations (the work of Abbot John again), open to view, but a great discovery was lately made of the roof over the western arm of the choir. On this, as my friend—a colleague in the secretaryship of the St. Alban's Architectural Society, Mr. Ridgway Lloyd, has lately read a paper before us, which is now in course of publication, and will point out its features on the spot, I hope, to-morrow, I need not now say more than when the uninteresting boards of the roof, as they then appeared, came to be cleaned, rich panels appeared, beautifully decorated, and most appropriately so for a great choir, with the verses of the *Te Deum*. I have thus far limited myself to ancient arrangements, and recent discoveries, in the choir of St. Alban's, but I cannot close my paper without recollecting that as St. Alban's, we trust, will now, with very little further delay, become a cathedral, it will be necessary soon to construct upon the ancient monastic lines a modern cathedral choir. Now, in talking of monastic lines, and Benedictine arrangements, I have no fear of being misunderstood by the members of those joint Societies whom I have the honour of addressing, but it may be needful to guard against misapprehension out of doors, for I really believe that such antiquarian terms receive sometimes a very modern interpretation, and that a restorer of

St. Alban's, who admits them into his vocabulary, might be held, by certain persons, as desiring an immediate importation of a Benedictine abbot and monks into their old quarters. I need not say that I have no such project in view; an arrival of excellent gentlemen of that description might enliven the town, but I do not think that they would be the men to promote its best welfare; the Abbot of St. Alban's might be its valued ruler once, but his glory has departed to return no more. The abbot and monks declined; it will be necessary for the future working of the choir of St. Alban's to have a choral, possibly a collegiate staff, and therefore on a provision for the accommodation of such a staff, when it can be appointed, let me make a few concluding suggestions. Nothing would work better, I am convinced, for a modern church arrangement here than the reproduction of the ancient ground-plan of this choir. The western vestibule, or ante-choir, of which I have spoken, would form a convenient and effective approach to it; to the north and south of this ante-choir, the organ, divided, as at Westminster and St. Paul's, should be suspended, the key-board being attached to one of the sections, and the connecting action carried under the floor; the effect of an organ thus placed would be not only musically good, while, architecturally, it would not cut the central view from the nave to the choir, but its convenience and economy is obvious, one instrument thus serving for the services of both the choir and the nave. The return stalls at the west end of the tabernacle work might serve, as at Ely, for the bishop and the head of the collegiate establishment respectively, who will doubtless be at first identical with the rector of the church; the remainder of the stalls, with tabernacle work, which might be carried on to the westernmost piers of the central tower, being appropriated to the other members of the collegiate church establishment, including the honorary canons, the minor canons, and the precentor. It would seem practically admirable, while carrying on the stalls themselves to their original boundary at the eastern piers at the central tower, not to continue the tabernacle work above them. That this tabernacle work was originally so continued, and that the choir of monks filled the whole, is evident, not only from the recent discoveries made, but by the record of

a miracle, as supposed by the chroniclers, whereby the second big bell, Albinus by name, having burst from its holdings, was marvellously kept from falling on the heads of the monks in choir assembled by the apparently feeble help of two broken beams. Doubtless, then, the large monastic choir of St. Alban's filled the whole space indicated by the recently discovered stall foundations. But it need not be so now; for a choir charged with the celebration of the cathedral service of the English Church the space westward of the cross would be ample, while the transepts would be available for congregational use, as at Westminster, at times when the space proper for the choir was found to be insufficient. To the eastward the grand sacrarium would afford a structure unrivalled for the great offices of the Church, especially for the Ordination of her Ministers. Much has to be done at St. Alban's, and the agencies to do it are at present most insufficient, more money and more men both being wanted. When money has been found to restore the stalls of the choir, money will be still wanted even for the barest remuneration for the services of the men to be put into them; and while we are talking of the choir, the nave is said to be falling. As the noblest and most useful buttresses to the base, would that the cloister could be restored, and adapted with its refectory and adjacent buildings as a training college for schoolmasters, like St. Peter's College, Peterborough; we could then show our friends from Peterborough diocese next time they come, not only, I trust, a restored choir, but a body of singers therein to be valuable hereafter, not only to St. Alban's, but the whole Church, who with their superintending clergy, and perhaps some few others, might form the choral and collegiate staff which the new cathedral would require. This suggestion I cannot but think is practicable, as it would be found most useful to the new cathedral and diocese; and it need not exclude the project of a Divinity College, of the idea of which some have already spoken. But while education is in every man's thoughts, and while an increase in the number of suitable training colleges is more and more demanded, what better opportunity could be embraced for securing one for the new Diocese of St. Alban's by the side of its own Cathedral? But I must not further venture to pierce the veil of the future;

in the hands of Sir Gilbert Scott, to whose skill we must mainly look for the reproduction of the stall-work of St. Alban's choir, I feel sure that its arrangements are safe: to the wisdom of the great Orderer of future events we must devoutly entrust those further efforts which may cause the Great Choir of St. Alban's daily to resound with noble praises rising to heaven from one more cathedral.

Reviews.

Notes on Building Construction, arranged to meet the requirements of the Syllabus of the Science and Art Department of the Committee of the Council on Education, South Kensington. Part II.—Commencement of Second Stage, or Advanced Course. Rivingtons: London, Oxford, and Cambridge, 1876.

The South Kensington authorities, however much they may sometimes be adversely criticized, are doing a great work in popularizing art and science with the middle classes; and one of the good things they are doing just now in aid of this is in publishing Handbooks on Art and Science, such as this we have before us. In our notice of the first Part, we ventured to predict that the work when complete would be very valuable to architectural and building students generally, and the part before us—containing further elementary matter on some subjects, and advanced information on the more difficult problems of building construction—quite bears out our expectation that it will form a valuable text-book. It is made more widely useful by the insertion of the Scotch equivalents of the English technical building words.

Single Sermons.—We have received two Sermons preached on the 38th Anniversary of the Additional Curates' Society—one, "*Righteousness exalteth a nation*," preached by the Rev. W. R. Clark, Vicar of Taunton, in St. Paul's Cathedral, in which he points out that the A.C.S. "is the only organization which professes to make provision for the needs of the whole Church of England, and not for any particular section of it." This statement must of course be qualified by referring it to the particular work in which the A.C.S. is engaged—for the Incorporated Church Building Society is likewise in its operations "neither narrower nor broader than the Church of England." The other Sermon, "*Compel them to come in*," preached at the Parish Church, Clapham, by Canon Ashwell, is a vigorous plea for increased spiritual administrations for our enormously increasing populations.

"*The Church's need of more workers*," is the title of a Sermon preached by Canon Gregory at St. Mary Magdalene's, Paddington, on behalf of "The Ordination Candidates' Exhibition Fund." This Fund quite recently started,

and still in its infancy, is doing a good work in making grants to help young men of small means to prepare for Ordination either by going through the University course or by attending a Theological College. From a recent statement it appears that sixteen exhibitions were granted at the last Meeting when there were 116 Candidates. This shows not only the difficulties many have in obtaining the necessary means, but also it indicates the ardent desire in the hearts of many young men to enter the Ministry of the Church.

The Free and Open Church Advocate. The Monthly Paper of the London Free and Open Church Association. July, 1876. London: Spottiswoode and Co.

The Tenth Annual Report of the London Free and Open Church Association, 1875-6. 15, Norfolk Street, Strand, W.C. 1876.

Free and open Churches. Facts and Opinions from Five Hundred Churches in Town and Country. Second Edition. 25, Norfolk Street, Strand, W.C. 1876.

The first of these contains a report of the ordinary monthly meeting; an account of the Anniversary Service at St. Paul's, with the sermon preached by the Bishop of Chichester on behalf of the Society on that occasion, and various other items of information and news bearing on the object and work of the Society. We extract one piece relative to the "Church Building Society's rule as to grants where chairs are used:—

"Towards the latter end of last year the Council became aware that, in the case of Ubley Church (see *Advocate*, December, 1875), the Incorporated Society had reduced their promised grant by one-half because chairs were used instead of fixed benches. The published rules of the Society state distinctly that 'these laws and regulations shall, when applicable, be understood to apply to churches and chapels which are seated either wholly or partially by chairs as well as those in which fixed or other seats are used.' It turned out, however, on inquiry that a private resolution was passed by the General Committee on November 21, 1870, 'That the grants to be made for chairs shall not exceed in amount one-half of that which would be given for fixed seats, and that before payment of the grant the usual certificate be required.' This resolution was never printed until November last, but it is stated to have 'generally been acted on.' Although the use of chairs does not form one of the principles of the Association (the Council itself being divided in opinion on this subject), it has been found that that mode of seating does possess certain advantages from our point of view, and the question was regarded as of sufficient importance for the Association to take up. Accordingly the Secretary put himself in communication with the Rev. R. Milburn Blakiston, Secretary of the Incorporated Society, and it is due to that gentleman to say that he has met us in a spirit of the utmost courtesy and fairness. The Very Rev. the Dean of York (to whom the thanks of Churchmen are due for his action in the matter) having kindly undertaken

to bring the matter before the General Committee of the Incorporated Church Building Society, communications were addressed by Mr. Vernon to several members of the Committee, who are favourable to our views, asking them to support the Dean. The result was, at the meeting of the 19th ult., on the motion of the Dean of York, the resolution of the 19th of November, 1870, reducing the grant when chairs are used, was rescinded by a large majority. This, indeed, was what we expected, and we refrained from publishing the facts before lest we should (like a contemporary whose information is not very recent) do the Incorporated Society an injustice, and yet not advance the cause a single step."

From the *Annual Report* we learn that the Association numbers upwards of 1200 subscribers, which number includes thirteen Bishops—eight of whom are of the Church in England. Financially, the balance-sheet shows an increase on the past year, and from a tabulated report of London Churches, we find an increase in the number of churches with free seats, also an increase of churches with weekly offertory, and of those open for private prayer. The Report contains the Rules of the Society, List of London Free and Open Churches, and a List of Subscribers.

Facts and Opinions, &c. In this we find, in a tabulated form, the answers to a series of questions as to the details and results of the Free and Open Church movement and the Weekly Offertory. The result is a deal of information that is very useful, suggestive and interesting, and proves the success of the system in almost all cases.

PROPOSED ALTERATIONS AT SOUTHWELL MINSTER.—After many years' delay, the Ecclesiastical Commissioners some little time ago resolved that the work of restoration at Southwell Minster, Notts, should be proceeded with, and brought to a speedy conclusion. Their architect, Mr. Christian, forthwith furnished a plan, the main feature of which appeared to be the removal of the choir stalls, throwing open to their full length the chancel aisles, which he proposed should be fitted with chairs. It was supposed that by this arrangement there would be accommodation in this part of the church alone for about 700 people, and that this number would scarcely be exceeded on ordinary Sundays. Mr. Christian further suggested that the nave should be reserved for special occasions. The estimated cost is 22,000*l*. According to a correspondent of a Nottingham paper, the Commissioners, having examined these proposals, forwarded them to the Bishop of the diocese for his opinion. The Bishop consulted Mr. G. E. Street, R.A., who could not endorse Mr. Christian's plans, believing that æsthetically and ecclesiastically they were wrong. Mr. Street's proposal is said to be to retain the choir stalls, so to lighten the screen as to make it as little of an obstruction as possible both to seeing and hearing in the nave; to place the pulpit so that the preacher shall be visible and audible in the chancel and nave at the same time; to place the singing men and boys where, he says, they were

originally intended to be, on the screen; to have a small organ on each side, and to remove the great organ to some place which could easily be provided for it. The Bishop, at a recent gathering of clergy and gentry, wished any person who was competent to express an opinion on such a matter. Only one gentleman did so at the time, and he did it with clearness and force. He advocated the separation of choir and nave, as now, partly because, in his judgment, they were always intended to be separate; partly because, since the human voice ordinarily reaches only about sixty yards forward and half that distance backward, a great deal of space would be lost, so far as preaching is concerned, if the pulpit were placed, as it is proposed by Mr. Street to be, somewhat in the transept.

Discovery at Stoke-upon-Trent.—A few days since an interesting relic was discovered in the churchyard of the parish church of Stoke-upon-Trent. In digging a grave on or near the site of the church which was taken down when the present modern church was erected, the workmen came upon what (according to the *Staffordshire Advertiser*) is to all appearance the shaft of a churchyard cross of the eleventh century. It is quadrangular in shape, and the ornamentation bears a general resemblance to that of several other Norman crosses still existing in the county. On one side is a plain treatment of a trefoil leaf and stalk, on another a chain ornament, on the third a guilloche, and on the fourth a "key pattern" of the simplest kind. The old church at Stoke had a round-headed chancel arch and other indications of a Norman church having once existed, but the chancel, at the time of the removal of the church was Early English, and the nave and tower were of considerably later date. The shaft has been dressed to form a door lintel, and it may fairly be inferred, from the position in which it was found, that it once formed the lintel of a priest's door in the south wall of the chancel.

Fires in Cathedrals.—Mr. Frederick S. Waller, architect and diocesan surveyor, and surveyor to the Dean and Chapter of Gloucestor, writes from Gloucester:—"I venture to ask space for a few lines to relieve anxiety as regards Gloucester Cathedral, and to show that there has been no neglect of duty on the part of authorities here. In 1872 I adopted the same course that Mr. Ferguson had recourse to in 1874. I wrote to all the cathedral authorities, asking for information as to the means adopted by them to guard against the destructive effects of lightning. From nearly all replies were received. I submitted to the Chapter a report upon the whole subject, and, after much consideration devoted to it, the following costly works were at once ordered and carried into effect:—1. The whole of the cathedral was protected by lightning conductors, on the same system as that used in her Majesty's Navy. 2. Water-pipes of ample dimensions, with hydrants at intervals of 110 ft., were laid all round the building, connected with the largest main from the city works; and many other safeguards were adopted in this cathedral."—The Dean and Chapter of Winchester, with a view to protect the cathedral in case of fire occurring, are about to place a tank, containing 1000 gallons of water, on the top of the building.

A STEAM FIRE-ENGINE, constructed by Messrs. Merryweather and Sons, was tested in Canterbury on Monday last, in order to discover whether it could be adapted to deal with a fire at the Cathedral. The trial commenced at two o'clock, in front of the south-west tower. A canvas cistern was set up at the rear of the engine, and hose from two of the water companies' hydrants poured into it a supply of water. The fire in the steam-engine having been lighted, there were 5 lbs. pressure in three minutes, 20 lbs. in six minutes, 45 lbs. in nine minutes, 70 lbs. in ten minutes, 100 lbs. in $10\frac{3}{4}$ minutes, and 120 lbs. in $11\frac{1}{2}$ minutes. The engine then began to play from a nozzle of $1\frac{3}{8}$-inch bore, with which a stream of water was sent a little above the clock on the south-west tower. With a 1-inch nozzle a stream was thrown as high as the Oxford Tower, but it was so broken into spray before reaching that height that in use it would have been of little value as applied to a fire in the upper part of the tower. Two $\frac{3}{4}$-inch jets were then attached, and these reached in spray to about the top of the tower. The engine was then taken round to the Green Court, and a hose having been let down from the top of the Bell Harry Tower, preparations were made to throw a stream of water up there. Four hose were laid into the cistern from which the engine was fed, and it was set to work. The length of hose to the top of Bell Harry Tower was 300 feet, and the strain of the weight of water soon proved too much for it, and a breach was the result. From this breach the stream of water escaped. Operations were suspended while a fresh length of hose was put in. On recommencing, the hose had been shortened, and a stream of water was driven up, but not quite to the top of the tower, the actual height being 200 feet. In another trial, however, the water was not only raised to the top of the Bell Harry Tower, but a strong, copious stream was poured out from a brass nozzle with considerable force, and fell on the roof of the nave. The result of the trials seemed to be that, with proper arrangements as to hose and water supply, with a steam fire-engine, a copious stream of water might be brought to bear on any part of the towers or roof of the Cathedral. The engine was not the most powerful built by the firm, but was one that might be worked at from 50 to 60-horse power, and throws 620 gallons of water a minute. Its price is 720*l.*—*Architect.*

ANCIENT TAPESTRY.—The York Museum possesses a curious old map, worked in tapestry, delineating the counties of Hereford, Salop, Stafford, Worcester, Warwick, Oxford, Gloucester, and a portion of Berks, as they appeared in 1378. To archæologists, antiquarians, and students of local history it is a subject of great interest. It is in excellent preservation, and on a large scale. It is curious to note that the royal borough of Leamington is not named upon the map, probably on account of its then obscurity and insignificance, but the adjacent hamlets of Milverton, Lillington, Whitnash, Radford, &c., all appear. The map was formerly in the possession of Mr. William Shelton, of Weston Hall, Warwickshire, and was presented to the Museum at York by the Archbishop of York.—*Architect.*

Grants,

In aid of Church Building, &c., made by the "Incorporated Society for Promoting the Enlargement, Building, and Repairing of Churches and Chapels."

At a Meeting held at the Society's House, 7, Whitehall, 17th July, 1876 (the only Meeting in the present quarter), Grants of Money amounting to £2035, were made in aid of the following objects, viz.:—

Building New Churches at Esclusham, in the parish of Wrexham; Lottisham, near Glastonbury, Somerset; Nechells, S. Catherine, near Birmingham; South Lambeth, All Saints', Surrey; South Lambeth, S. Silas, Surrey.

Rebuilding the Churches at Reculver, Kent; Rainford, All Saints, near S. Helen's; and Twyford, near Winchester.

Enlarging or otherwise improving the accommodation in the Churches at Great Blakenham, near Ipswich; Claybrooke, near Lutterworth; Credenhill, near Hereford; Ebchester, near Lintz Green, Durham; Erith, S. John's, Kent; Ipswich, S. Matthew; Llandyrnog, near Denbigh; Llanfeino, near Abergavenny; Market Deeping, Lincoln; Nether Cerne, near Dorchester; Ninfield, near Hawkhurst; Pevensey, Sussex; Pyle, near Bridgend; South Myms, near Barnet; Tregaron, Cardigan; Reigate, Parish Church; Huntingdon, S. Mary; and Haddenham, near Ely.

Grants were also made from the Special School-Church and Mission-House Fund, towards building School or Mission Churches at Shoreditch, S. Agatha, Middlesex; Southsea, S. Augustine; Walworth, S. Mark, Surrey; and Newlyn, S. Peter, near Penzance.

The Society likewise accepted the Trust of sums of money as Repair Funds for Holy Trinity Church, Hoylake, Chester; and Christ Church, Whitington, in the parish of Northwold, Norfolk.

During the session just concluded the sum voted by the Society in aid of the various works brought before them has been £12,430, whilst the amount of receipts in the same time falls considerably short of that sum; and it is therefore urged that unless during the recess greater benefactions are forwarded to the Society, there must be an inevitable reduction in the scale of grants.

The Committee have appointed the Rev. H. Fleming, B.A., as Assistant Secretary, with the special object of making arrangements for Sermons and Collections in behalf of the Society, and, as far as he is able, of advocating the Society's cause in the pulpit and on the platform.

Quarterly List of SERMONS preached, and OFFERTORIES given in aid of the Incorporated Church Building Society.

*** The letter *O* denotes Offertory; *S*, Sermon; *M*, Meeting; *A*, Association remittance.

Canterbury.

June 26	Canterbury Diocesan	*A*	£104	5 1
28	Brabourne	*O*	1	0 0

York.

(*No remittance.*)

London.

Aug. 15	Highgate, All Saints	*O*	2	15 6
18	Upper Clapton	*A*	24	12 6

Durham.

July 7	Heddon-on-the-Wall	*O*	1	3 9

Winchester.

June 21	Hyde	*S*	1	18 1

Bangor.

(*No remittance.*)

Bath and Wells.

(*No remittance.*)

Carlisle.

Aug. 18	Coniston (1875)	*O*	2	8 6
	,, (1876)	*O*	1	0 6

Chester.

(*No remittance.*)

Chichester.

June 29	Brighton, S. James	*O*	11	10 8
July 11	Rogate	*O*	3	1 0
18	East Blatchington	*O*	2	10 0
Aug. 4	Climping	*O*	5	0 2
8	Washington	*O*	4	13 5
9	Isfield	*O*	1	7 0

Ely.

July 29	Hemingford Grey	*O*	2	6 6

Exeter.

June 30	Morebath	*O*	8	13 0
July 12	Duloe	*O*	1	4 5
31	S. Burian	*O*	2	10 10
Aug. 1	S. Ive	*O*	0	11 8

Gloucester and Bristol.

July 5	Lea (Ross)	*O*	1	1 0

Hereford.

July 11	Church Stretton	*O*	£4	17 8
20	Kimbolton	*O*	1	18 6
Aug. 3	Meole Brace	*O*	7	0 0
9	Pontesbury	*O*	2	5 2
	Cruckton	*O*	3	16 4
22	Stoke Edith	*O*	0	11 8

Lichfield.

June 30	Needwood, Christ Ch.	*O*	3	10 0
July 3	Burton-on-Trent	*O*	14	2 10
Aug. 3	Smallthorne	*O*	1	11 3
30	Prees	*O*	5	18 0
	Rugeley	*O*	1	10 4
Sept. 2	Whittington	*O*	2	5 0

Lincoln.

July 25	Hogsthorpe	*O*	2	16 9
Aug. 12	Norton Disney	*O*	0	19 0
17	Nettleham	*O*	1	16 4
30	Great Grimsby	*O*	12	4 3
	Healing	*O*	2	15 0

Llandaff.

June 23	Flixton	*O*	2	7 0
29	Marshfield	*O*	1	1 0
July 24	Dixton	*O*	1	2 9

Manchester.

(*No remittance.*)

Norwich.

June 21	Brisley	*S*	1	14 2
	Gately	*S*	1	17 0
July 25	Gorleston	*O*	3	10 0

Oxford.

June 28	Hailey, S. John	*O*	1	2 2
July 25	Upton-cum-Chalvey	*O*	8	9 0
Aug. 1	Reading, S. Giles	*O*	5	10 2
2	Caversfield	*O*	2	5 10
15	Old Windsor, S. Peter	*O*	4	3 6
17	Hughenden	*O*	2	0 0

Peterborough.

July 5	Sheephed	*O*	2	7 1
14	Thringstone, S. Andrew's	*O*	0	15 11
19	Loughborough, All Saints	*O*	6	8 10
Aug. 12	Loughborough, Emmanuel	*O*	4	5 5

Ripon.

June 22	Woodlands, S. Andrew's *O*	£0	18	3
Aug. 4	Hoyland Swaine ..... *O*	1	14	0

Rochester.

July 4	Colne Engaine ..... *O*	1	9	4
24	Leavesden ..... *O*	10	0	0
Aug. 16	Natteswell ..... *O*	3	5	3
30	Lawford ..... *O*	4	5	8
Sept. 2	Forest Hill, Christ Ch. *O*	3	0	0
4	East Barnet ..... *O*	6	0	0

Salisbury.

July 18	Bere Regis ..... *O*	5	14	8
31	Wootton Fitzpaine ... *O*	0	16	0
Aug. 16	Britford ..... *O*	£2	1	0
	West Harnham..... *O*	0	17	2
	Homington ..... *O*	1	1	2
Sept. 2	Martin ..... *O*	1	10	0

S. Asaph.

July 4	Llandysill ..... *O*	3	4	3
Aug. 22	Oswestry, S. Oswald's *O*	6	8	2

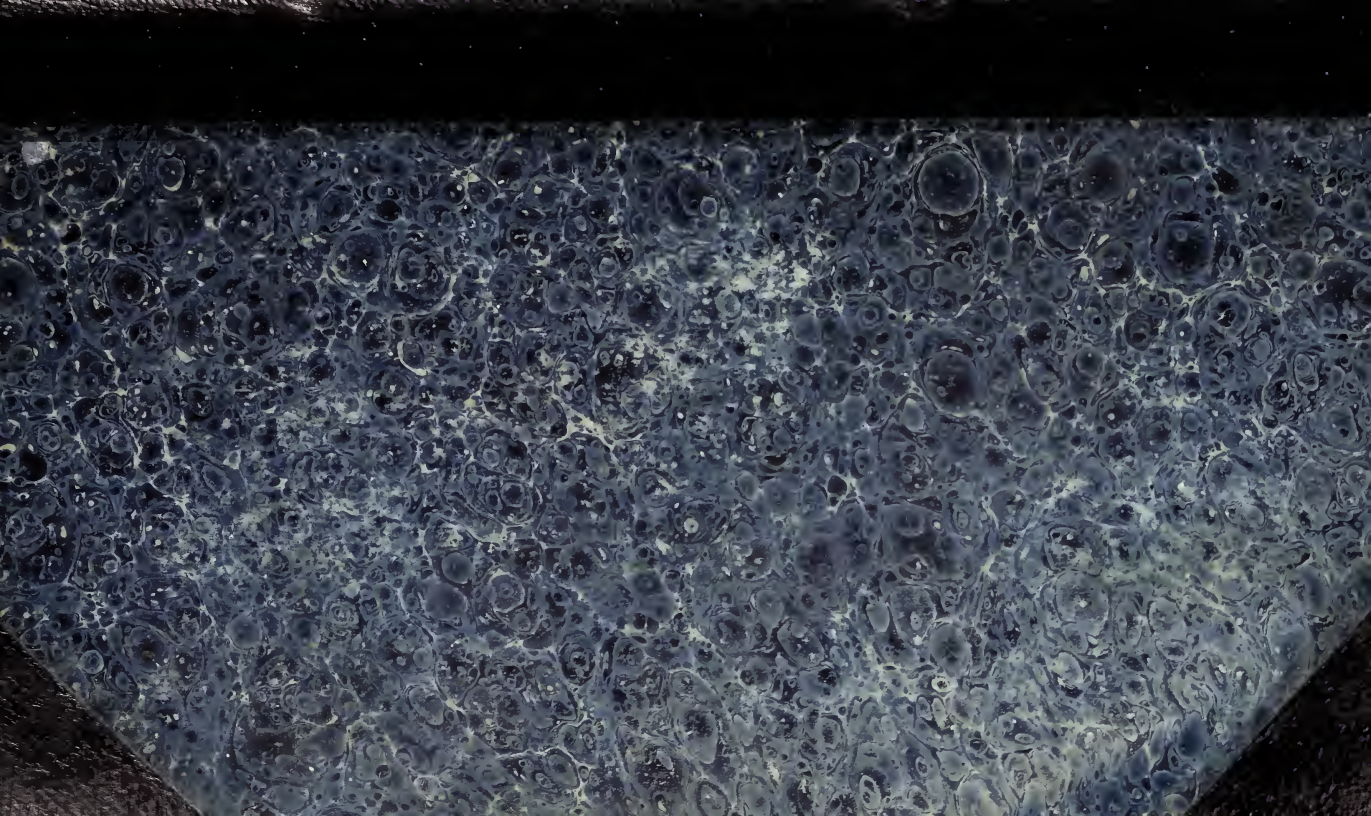
S. David's.

(*No remittance.*)

Worcester.

Aug. 30	Hill (Sutton Coldfield *O*	3	8	2

Sodor and Man.

(*No remittance.*)

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